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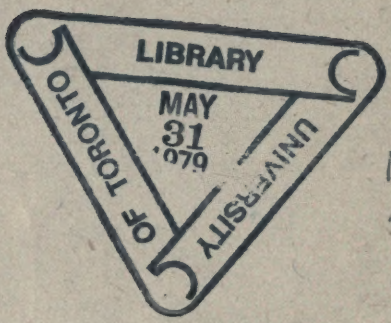

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Alexander Scriabine

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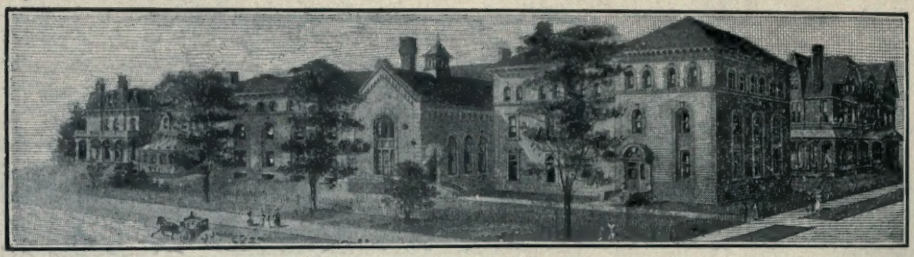

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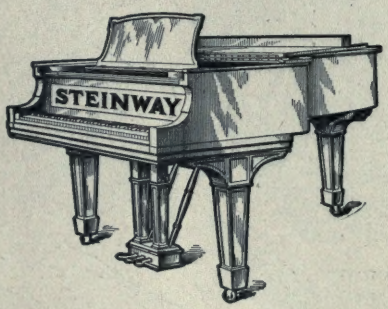

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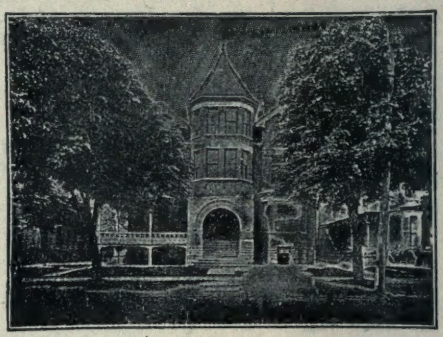

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SCRIABINE'S "PROMETHEUS"

THE Toronto public no doubt know by this time that they will have the privilege of hearing perhaps the greatest modern orchestral work, this month on May 13th, in Massey Hall, entitled "The Poem of Fire" or "Prometheus" by Alexander Scriabine which will be given by the Russian Symphony Orchestra under the masterful direction of Modest Altschuler, its famous conductor. In some ways I regret to think that Scriabine's orchestral works will be introduced to the Toronto audience through his latest and most complex work, which represents the summit of his achievement in the field of expression in this full development of his harmonic scale of harmonization and demands for its comprehension a profound intelligence and highly cultured musical ear. It would have been of great value if Toronto had had the advantage of hearing the 3rd Symphony (The Divine Poem) or the 4th Symphony (The Poem of Ecstasy) before hearing this symphonic poem, as they would have been afforded an opportunity to follow the evolution of Scriabine's art. If we, for instance, imagine Wagner's "Tristan and Isolde" performed in Toronto for the first time and that none of his previous music-dramas ever had been heard before, we can very well imagine what impression this great masterpiece would make on the uninitiated listener. Therefore, I have at heart to make a short sketch of Scriabine's orchestral works and especially of "Prometheus" as I am convinced of the great ethic and artistic value of this gigantic work.

It was during my student days when in Brussells that I had the great happiness of meeting Scriabine and that I had the privilege of being admitted in his circle of friends, when I was initiated in his philosophy of life which his music so perfectly expresses. Never can I forget the many beautiful evenings I spent in his home where he played for us for hours some of his pianoforte compositions and symphonies, these latter being played in such a masterful way that one could imagine hearing a full orchestra with the various colors of its different instruments.

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Scriabine is known even more as a pianist than as a composer and he has scored in Europe and America triumphs worthy of those of the greatest performers. After feeding our souls with the raptures of his music and if he afterwards spoke to us of the philosphy underlying his works, a philosophy of life which could satisfy the most advanced thinker, his most complicated compositions would lose all their strangeness and obscurity and appear to us in a crystal like clearness. In passing I might mention that George Bernard Shaw, the celebrated sociologist and playwright says that Scriabine's most complicated harmonies have no secrets for him, that he understands them perfectly.

There exists in all five symphonies of Scriabine, which combine all the convincing characteristics of this eminent original genius in the highest way. As harmonist Scriabine stands "hors-concours." His gifts for combinations in this direction is of an astonishing multiformity. The first symphony in E minor with chorus is an hymn to Art, of deep inspiration written in rather academic form. One feels more or less the Wagnerian influence but never enough to drown Scriabine's individuality.

The second symphony is more affirmative and is a very important step in the composer's true self realization, the four movements expressing with great authority the development of psychic individuality. There is an added maturity in the thematic development and structural command and his resources in sonority are something amazing.

The third Symphony in C or "Divine Poem" (Op. 43) is the genuine transitory period in Scriabine's orchestral works. The three movements leading into one another entitled "Luttes" (strife), an Allegro that after a short majestic introduction leads to "Divine Grandiose". "Volupté"(sensuous joys), an adagio of fabulous harmonic sumptuousness of colour and "Jeu Divine" (Divine activity), a dance of stars of ecstatic character which ends again in a sublime adagio recalling the first majestic theme of the introduction. It is a great philosophical poem in music, "Life's Struggles," its sensuous pit-falls and the conscious awakening to spiritual divine activity symbolizes admirably man's life. It is in this symphony that Scriabine, as a Russian composer, uses for the first time a very large orchestra of ultra modern constituency with four in each group of wind instruments, eight horns and five trumpets, the usual trombone and tuba percussions, two harps and strings. This symphony has a greater signification inasmuch as it means a distinct step forward in the evolution of the symphonic

form in Russia. The fourth symphony, or "Poem of Ecstasy", is more or less of a mystical character as its title indicates, expressing Scriabine's universal ideas in a most noble symbolism. It is unknown to the average public that Scriabine is also a great poet, and that he has written a poem for this symphony which in itself is a masterpiece of depth and light. Orchestrally this symphony is full of virtuosity in the contrasts of timbre, in effective masses of tones and in strident passages in which the trumpets dominate. I am sorry that I had to analyze these great symphonic works so speedily and that space does not allow me to speak of Scriabine's pianoforte compositions which are a wealth for that literature, but I must now come to the vital point of my article.

Prometheus, the Poem of Fire (Op. 60,1911), Scriabine's latest completed orchestral work, represents the summit of his achievement at once in the fields of expression, harmonic daring and liberal use of an immense orchestra, to which is added bells, a celesta, a piano with an important part, a chorus, and a "light keyboard (tastiera per luce). In this symphonic poem Scriabine definitely allies with an avowed belief, the affinity of colour and sound. There is nothing startling about this idea, as it is a fact accepted by all who are endowed with refined sensitiveness; however, no one before Scriabine ever dreamed of associating both colour and sound on the concert platform. Every well read person has studied Aeschylus' Prometheus or Shelley's masterpiece "Prometheus unbound." To them Scriabine's poem will suggest something more than to the average person who, ignorant of this glorious myth, will see and hear in this poem nothing but mere discordant, chaotic sounds. Essentially Scriabine's Prometheus is in accord with the canons of theosophy. It suggests in poetic terms that human creative power is the complimentary faculty in mankind, that this power has possibility of evil as well as of good.

According to the teaching of theosophy, in the final revelation the antique myth of Prometheus whose prototypes and antitypes are to be retraced back to the most ancient "Theogonies," is to be found at the root of each one of them as the origin of physical evil, because it has its place at the threshold of physical human life. Keronos, symbolising Time, whose first law is, that the order of harmonious successive phases in the course of their evolutionary processes, during the cyclical development should be strictly observed, unless an abnormal effect should follow and all the consequences which it implies. It was not in the programme of nature that man, being but a superior animal, should become so soon intellectually, spiritually and psychically the demi-god that he is on earth. In this consists the sin and redemption of Prometheus. The Legion who incarnated in a portion of humanity, although it was brought to this by Karma or Nemesis, preferred free-will to a passive slavery, the pains and even intellectual self-conscious torture, during a period of almost uncountless years to an instinctive, empty and stupid beatitude. Knowing that such a premature incarnation was not part of nature's programme, Prometheus therefore sacrificed himself so that at least a portion of humanity should profit by it. But in saving man from mental darkness through which he was groping, he inflicted him with the tortures of self-consciousness of his responsibility, result of his free-will, without counting the innumerable misfortunes which are a share of the heirloom of mortal man and his flesh. Prometheus accepted ahead these tortures for himself, consciously, as the verse in Aeschylus' drama says clearly (Prometheus: And yet what word do I say? I have foreknown clearly all things that should be . . . .).

The spiritual evolution was unable to follow step for step the physical evolution of man, because its homogenity thus had been broken. The gift of Prometheus becomes the principal cause if not the only cause of evil. It is a very philosophical allegory which shows Kronos (Time) cursing Jupiter, picturing him to us showering his atrocious vengeance on the culprit who had stolen from the gods the secret of their creative activity which had thus elevated man to the level of the gods. The revenge Jupiter wreaked on Prometheus was that he should be chained to Mount Caucasus with a vulture perpetually gnawing his vitals.

This drama of the Promethean struggle against this despotic and tyrannic Olympian (Jupiter) we see unrolling itself every day in the midst of our life. The inferior passions riveting the superior aspirations to the rock of matter is giving cause in most cases to the vulture of sadness, sorrow and remorse. Here is the great explanation of Scriabine's poem. Knowing what the myth symbolizes, what now follows will be clearer and Scriabine's intentions will be enlightened. The modern *Pro*metheus has become *Epi*-Metheus, the one who sees after the event in contradistinction to Prometheus, who sees *before* the event, because the universal philanthropy of the latter has for a long time degenerated into a profound selfishness and adoration of one's self. Man will become again the *free* Titan of old, but not before the

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cyclical evolution has re-established the broken harmony between the two natures: the terrestrial and divine nature. He will become then impervious to inferior titanic forces, invulnerable in his personality and immortal in his individuality; however, this cannot take place before all animal elements are eliminated from his nature. Then man will understand that "Deus non fecit mortem" (God did not create death), but that man has created it himself. He then becomes again the Prometheus as before the Fall.

Prometheus, as I have said before, contains a very important piano part, extremely difficult, which personifies the microcosm, man, while the orchestra personifies macrocosm, the universe. We consequently see that Scriabine's work has a very dry esoteric meaning and that knowing the source of his inspiration one can follow him more easily. Prometheus opens Leuto which is defined Nebulous with the remarkable uplifting chord: G, C sharp, D sharp, F sharp, B, A. Sustained tremolo by the strings, with long drawn notes for wood-wind, with rolling of drums, suggesting a chaotic condition which is broken by an important theme for the horns marked "calm and contemplative." This sombre state persists for a while, and then the trumpets give powerfully the glorious theme of the creative spirit. The theme of contemplation alternates then with the theme powerful creative will, which has passed from the trumpets to the piano part. Now a more joyous theme is heard on the piano which is defined "in a delicate and crystalline way" and the awakening of consciousness has started. The evolutionary process goes on until sadness, languor, desire, physical and psychical pain intermingles with this joy newly born, creating sad clashes All these elements are symbolized as struggling with one another. The different moods of evolving humanity are poignant in their different expressions and as the work proceeds bliss and spiritual exaltation increase. I must of course mention that the "Light Keyboard" produces by itself a symphony of colours accompanying the symphony of sounds and Scriabine's indications of such moods as: triumphant, exaltant-beaming, lambent flame, luminous, in a flood of light, leads us to the final ecstacy where a chorus joins the orchestra singing the syllables forming the occult name of the ever-manifested universal principle: Oeaohoo. The final phase of Prometheus over coming all inferior elements by divine will-power and his merging again in divinity is symbolized by the orchestra by a vertiginous dance of rapturous enchantment One more word will I say concerning the "colour

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keyboard" which to most people will be but a novelty. Theosophically it is an accepted fact that sound and colour are dependent on each other, that one does not exist without the other. To produce the light effects which he conceives as part of his expression of the psychological contents of his music, Scriabine invented a keyboard instrument by means of which he hoped to project colours upon a screen above the orchestra. The colours have the symbolic association with the music and help to give a clearer explanation of the Promethean myth. The light keyboard traverses one octave with all the chromatic intervals. The arrangement of colours is as follows: C—red; G—rosy-orange. D—yellow; A—green; E and B—pearly blue and the shimmer of moon shine; F sharp—bright blue; D flat—violet; A flat—purple; E flat—B flat—steely with the glint of metal; F—dark red. Prometheus can also be given without the light keyboard, but anyone understanding Scriabine's intentions ethically and artistically will find in his resources employed a new, but very important, factor which for the further development of artistic form will be of great value.

DJANE LAVOIE-HERZ

THE COMPOSER'S DEATH

As MUSICAL CANADA was going to press a cablegram was received from Moscow stating that Scriabine died April 27th of blood poisoning, a slight wound in the face having become infected.

* *

BAUER AND CASALS

A NOTABLE concert was the joint recital of Harold Bauer and Pablo Casals, solo pianist and 'cellist respectively, at Massey Hall, April 19th. Harold Bauer once more shewed himself a refined technician. He cannot be said to have exuberant temperament. His solo numbers were Chopin's Ballade in A flat and Scherzo in C sharp minor. Senor Casals, as his solo, gave Bach's old fashioned suite in C major, which notwithstanding his artistry, could not be prevented from becoming monotonous before the

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sixth movement was reached. The two *virtuosi* collaborated in the duo Sonatas in A minor by Grieg, and in C minor by Saint-Saens.

* *

COMPOSERS IN WIT AND HUMOUR

BEETHOVEN

(*Special to* MUSICAL CANADA, *by the late J. C. Hadden.*)

IT would seem to be asking too much of human nature to expect that a deaf musician should so far rise superior to the almost intolerable misery of his lot as to show any consciousness of the comedy of life. Yet it is a well-known fact that the humour which has been defined as the union of wit and love, and which is the twin brother of melancholy, is almost invariably the birth-right of genuis. The gods of art have been distinguished by that Homeric playfulness without which the salt of life loses its savour. Most of the great composers were possessed of the saving gift of humour; and even the tragedy, or one might say, the accumulated tragedies of Beethoven's life, had not the power to blunt his sarcasm, or to put to silence his ready and sometime cruel wit.

Born, as he himself says, with a lively, ardent disposition, and with a natural taste for social amusement, he was in great measure cut off from the companionship of his fellows, and from the pleasures of conversation. Yet, thanks to his indomitable spirit, and to the majestic personality which attracted to him as many friends and admirers, Beethoven had his periods of recreation and relaxation, and even so far forgot his mental sufferings as to indulge in the most boyish of horseplay and practical jokes.

At a very early age he gave evidence of a sense of humour by that trick he played upon one of his colleagues at the chapel of the Elector Max Franz. Beethoven, though only fifteen, had been appointed organist of the chapel. One of his singers, Heller by name, was boasting of his professional cleverness, when the young organist told him that he would engage to put him out without his being aware of it, yet so effectually that he would be unable to proceed. Let Schindler, his biographer, continue the story. "Heller, who considered this an absolute impossibility, laid a wager accordingly with Beethoven. The latter, when he came to a passage that suited his purpose, led the singer, by an adroit modulation, out of the prevailing mode into one having no affinity with it, still, however, adhering to the tonic of the former key; so that the singer, unable to find his way in this strange region was brought to a dead stand. Exasper-

ated by the laughter of those around him, Heller complained of Beethoven to the Elector, who, to use Beethoven's expression, 'gave him a most gracious reprimand, and bade him not play any more such clever tricks.'"

In later life Beethoven, though he keenly enjoyed the jokes that he played upon his acquaintances, and the sarcasms that he levelled at the heads of his enemies, was, as a rule, wholly unable to understand or appreciate even the most innocent piece of humour of which he himself was the object. On one occasion he was with Himmel, when the latter, at Beethoven's request, sat down to extemporise. After Himmel had played for some time, Beethoven suddenly exclaimed: "Well, when are you going to begin in earnest." Himmel, who had no mean opinion of his own performance, naturally started up in a rage; but Beethoven only added to his offence by remarking to those present: "I thought Himmel had just been preluding."

In revenge for this insult, Himmel shortly after played Beethoven a trick. Beethoven always wanted to have the latest news from Berlin, and Himmel took advantage of this curiosity to write to him: "The latest piece of news is the invention of a lantern for the blind." Beethoven was completely taken in by the childish joke, repeated it to his acquaintances, and wrote to Himmel for full particulars of the remarkable invention. The answer received was such as to bring both the correspondence and the friendship to a close.

A very innocent little joke played by Prince Lichnowsky and Wegeler upon Beethoven quite failed to touch his sense of humour, and brought poor Wegeler into his illustrious friend's black books. On the first occasion that Beethoven played his "Andante" in F major to Wegeler, the latter was so delighted with it that he got the composer to repeat it. "On my return home," relates Wegeler, "as I passed Prince Lichnowsky's door, I went in to tell him of Beethoven's beautiful new composition, and was compelled to play the piece as far as I could remember it. As I went on, I remembered more and more, so that the Prince made me try the whole over again. By this means he too learnt part of it, and thinking to afford Beethoven a surprise, he walked into his room the next day, saying: 'I have composed something which is not bad.' Beethoven declared he would not hear it, but in spite of this the Prince sat down and played the greater part of the Andante, to the amazement of the composer. He was so incensed at this that he vowed he never would play to me again; no, nor even in my presence, and often required me to leave the room on that account."

Beethoven wrote a wretched "hand," which Mark Twain declared to be a sure sign of genius. "Yesterday," he writes to Simrock, "I took a letter myself to the post-office, and was asked where it was meant to go, from which I see that my writing is as often misunderstood as I am myself." That might easily be for the one was as great an enigma to the Philistine world as was the other. But there was something more than the mere writing in which to find a joke. One characteristic of Beethoven's letters is the fun they contain. Swift himself never made worse puns with more pleasure, or devised queerer spelling, or more miserable rhymes, or bestowed more nicknames on his friends. No one is spared; even his brother Johann is "A

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sinus," and perhaps there was more point in that description than in some others.

On one occasion this same brother, who lived on his own property, and was very proud of the fact, called on him and left a card inscribed: "Johann van Beethoven, land proprietor." The composer immediately returned it, after writing on the back: "Ludwig van Beethoven, brain proprietor." It was a happy thrust, and we can imagine him chuckling over it as he sipped his wine in his bachelor chamber, or took his evening walk into the suburbs. In one letter he has a sly dig at the Vienna musicians when he tells of having made a certain set of variations "rather difficult to play," that he may puzzle "some of the pianoforte teachers here," who, he feels sure, will occasionally be asked to play the said variations. In another letter he remarks to his publisher that he can write nothing that is not *obbligato*, having come into the world himself with an *obbligato* accompaniment; and he can even descend to the joke of asking his friend Zmeskall not to *dis-card* him because he has called without any *card* of invitation!

Beethoven's custom of throwing dishes at the heads of servants who happened to displease him may have had its comic aspect for the onlookers, but the objects of his wrath must have found the joke less obvious. Once when he was dining at "The Swan," in Vienna, the waiter brought him a wrong dish. Beethoven had no sooner uttered some words of reproof than he took the dish of stewed beef and gravy, and threw it at the waiter's head. The waiter happened to be carrying several plates full of different viands, so one can conceive the distress of the poor man, who could not move his arms, while the gravy trickled down his face. Both he and Beethoven swore and shouted, while the rest of the party roared with amusement. At last Beethoven himself joined in the laughter at the sight of the waiter, who was prevented from uttering any more invectives by the streams of gravy that found their way into his mouth.

The composer's troubles with his servants and his housekeeping, though real enough, were often made a peg on which to hang his jokes. Writing to Holz a note of invitation to dinner, he says: "Friday is the only day on which the old witch, who certainly would have burned two hundred years ago, can cook decently, because on that day the devil has no power over her." After reading of such incidents we are not surprised that Rochlitz should have described the impression he received of Beethoven as that of a very able man, reared on a desert island,

and suddenly brought fresh into the civilized world.

In his last hours Beethoven's grim sense of humour did not desert him. When, shortly before his death, he had to undergo the operation of "tapping," he remarked to the doctor: "Better water from the body than from the pen." Two days before his death, Schindler, who was with him to the last, wrote to a friend: "He feels that his end is near, for yesterday he said to Breuning and me:'Clap your hands, friends; the play is over.' He advances towards death with really Socratic wisdom and unexampled equanimity."

These jottings may serve to show off the lighter side of a life that had assuredly little reason to be bright. That the deaf Beethoven—living his lonely life, worried by pecuniary and domestic difficulties, and only scantly appreciated by the musical public of his day—that he should have had even an occasional gleam of humour and not been uniformly taciturn and morose is a cheering thought which we should never forget in recalling his darkened existence. It was indeed a "rough husk" (the term is Sir George Grove's) that held his genius, but the kernel, the inner man, was all right as to human qualities, and we need love our Beethoven none the less, but all the more, that he now and again stepped down from his dignity and enjoyed himself like ordinary men.

Of the absolutely comic in Beethoven's music there is very little. Even the sedate Sebastian Bach wrote what are known as "Comic Cantatas"; Mozart initiated the village musicians of his day in a Toy Symphony; and Haydn could "surprise" the old ladies with a crashing chord from the full orchestra just as the *pianissimo* had lulled them to sleep. Beethoven is seldom so pronounced with his musical fun, though undoubtedly there is humour lurking about in some of his compositions. In the finales of the Seventh and Eighth Symphonies there are passages which are the exact counterparts of the rough jokes and horse-play in which he sometimes indulged with his friends. In these we almost hear his loud rollicking laughter. The Scherzo of Symphony No. 2, where the F sharp chord is so suddenly taken and so forcibly held, might almost be a picture of the unfortunate waiter who had served him wrongly. The bassoons in the opening and closing movements of No. 8 are inimitably humorous; and so with several other instances that might be addresed if one had space for the purpose.

J. Cuthbert Hadden

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PROGRESSIONAL AND CONVENTIONAL ATTITUDES IN MUSIC

By ANGELO M. READ

(Continued)

RICHARD STRAUSS, Rieger, Debussy, of the whole-tone-scale, Schoenberg, and others, are even now seeking for a new musical-speech that shall startle the world. It remains to be seen whether this music of theirs will remain a permanent art, and whether it will prove them worthy to be classed with the great composers.

It is true, genius knows no circle large enough to confine her possibilities. Mankind in general can scarcely comprehend this fact. The sun goes beyond the horizon of mortal vision, the day seems ended, yet, God's effulgent light still continues to shine some where. Just so, the light of genuis may fall upon an age, man perceives its wonders, and declares this is the end of art, but, the art-halo is beyond that, its lustre is far reaching, even infinite. One of God's most wonderful dispensations to humanity, is, that men of genuis are reared to meet the necessities which each progressive age demands.

Art, therefore, must keep pace with civilization, because they depend upon each other, for "The Music of a nation represents her civilization."

While we do not accept the plea that "Music as a creative art has reached its limit," yet we do admit that the objections raised in connection with this utterance are alarming. Aside from the question of how much, or how little, scope the present diatonic-scale may offer for melodic purposes, there are reasons why conventionalism in art is a menace to art advancement.

If these conditions do really exist may we not ask the question:—Are we Americans, or, to be more definite, are we citizens of the United States, and Canada, conventional in our lives and habits, and do we find traces of conventionalism in our art productions?

To us, 'tis true, the days of Kings, and ostentation at their courts, are almost meaningless, because to us they lack a real presence. The traditions which Beethoven, Wagner, and old-world people possess are not ours.

Men do not clothe themselves to-day as they did in olden-time. The knight clad in his armour and sword. The courtier's wig, waistcoat, coloured knee-breeches, with hose and gold-buckled shoes, are things not inherited by us, they are, therefore, not our traditions. We are contented to wear a conventional garb which, if not poetical is, at least, prosaically consistent. We are matter of fact and very practical.

We do not seem to care enough to promote a

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veneration for our greatest men, by means of the monuments we erect to honour them. We do not adorn our public buildings and our bridges with statues, so that they may, at least, be an uplift to the imagination, and education of the youth of our land. We doubt if the great bridge which joins New York City to Brooklyn, over which thousands travel every day throughout the year, has even a figure of bronze, or stone, to inspire the wayfarer with thoughts of martyrdom, heroism, science or art. The huge span, over the chasm at Niagara Falls, which joins Canada to the United States, has not the image of a single statesman, soldier, or master-craftsman, to excite the curiosity of the passer by. 'Tis true Canada has allowed vandals to construct, for commercial purposes, an electric-power-plant in front of the falls, which is an affront to both residents and tourists who are compelled to witness it.

This thing is an outrage to nature, and remains a permanant black-eye to Canada, for it destroys whatever natural scenery the face of the river bank may have had. Is this not discouraging? Is this not enough to stifle whatever art-atmosphere we may possess?

The question is, how much art-atmosphere do we possess? Do we find it to any great extent in our American art, especially our music?

Sir Caspar Purdon Clarke in referring to art in America, felt it necessary to modify his remarks when he said:—"The American capacity to excel artistically is remarkable. "When the proper atmosphere has been created here, fewer eminent American artists will feel it necessary to live on the other side of the ocean." May not these remarks, made by Sir Caspar to American painters, apply also to American Composers?

If true, we need no linger wonder why American music is as yet, without any special distinction!

(Mr. Read's article on "Progressional and Conventional Attitudes in Music" will be concluded in our next issue.)

* *

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and choirmaster of Parkdale Baptist Church. Mr. Redfern Hollinshead is featuring the song, and it well be heard very shortly in Massey Hall.

* *

MUSIC IN OTTAWA

OTTAWA, *April 26th, 1915*

FOR the third time this season the Ottawa Symphony Orchestra was heard in concert, when it gave its final in the Collegiate Institute Hall, April 15th, It may at once be said that a marked improvement was displayed over its previous appearances. There was manifest that maturity which comes from extended association, and the balance which emanates from the conductor who knows his orchestra as a whole, as well as its individual voices, and uses that knowledge to obtain desired results. This knowledge Mr. Heins possesses and the concert was a striking demonstration of the fact. The orchestra was assisted by Mrs. O. Mayno Davis, contralto, a pupil of Mrs. F. M. S. Jenkins. Mrs. Davis sang two numbers and was enthusiastically encored. Her singing of the Mignon "Connais tu" was remarkable. Her voice is a rich contralto and she is adequately blessed temperamentally. In her higher registers she displayed unusual purity of tone, and in the lower a rare richness and expressiveness.

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Mr. Frank Buels gave his annual pupils vocal recital in St. George's Hall, on Wednesday evening, April 28th. These recitals are always anticipated with pleasure as Mr. Buels has a very large following, and in his pupils one foresees the coming vocalists. The recital this year like its presecessors gave ample proof of the splendid equipment given by Mr. Buels, who is himself a pupil of Sir Edward Pantley, and to whom Ottawa is indebted for many of its prominent vocalists.

The Choir of St. Paul's Presbyterian Church under the direction of Mr. Perceval Kirby was heard in a delightful programme on Friday evening, April 23rd. Gounod's "By Babylon's Wave," Mendelssohn's "I Waited for the Lord," and Sir John Stainer's, "Sweet Tender Flower," formed part of a programme thoroughly appreciated by a very large audience. Mr. Kirby contributed a number of organ solos, which added to the pleasure of the recital.

The 38th Regiment of Infantry, which has been mobilized here, recently found itself seriously in need of a band. An appeal was made by Lt.-Col. Edwards to the public and the total cost has been subscribed and the instruments have been all supplied by our enterprising The McKechnie Music Co., which is a guarantee of their excellence. This is the second occasion recently in which the McKechnies have arranged large orders hitherto purchased abroad.

The following attractive programme was played by Miss Margaret Halkett, before a very musical audience in the Chateau Laurier, on Monday evening, April 27th. An especial interest attaches itself to this recital, the first Miss Halkett has given since her return from Germany where she spent several years in preparation for the concert stage. Before going abroad Miss Halkett spent several years under Mr. H. Puddicome. Programme: 1. Sonata, D minor, op, 31, No. 2, Beethoven; 2. Three Preludes, op. 28: No. 20, 17, 22; Four Etudes, op. 10, No. 3, op. 10, No. 7, op. 25, No. 9, op. 25, No. 12, Chopin; 3. Ballade in D. minor, op 10, Intermezzo in A minor, op 118, Rhapsodie in G minor, op 79, Brahms. Au lac de Wallenstadt, Concert Etude in D flat major Liszt; 4. Symphonic Etudes, op. 13, Schumann. Miss Halkett played with brilliancy and finish combined which pianists of ability such as Miss Halkett can give to their playing.

Mrs. A. D. Cartwright, of Ottawa, appeared with Jan, Mark, and Boris Hambourg in their recital in the Windsor Hall, Montreal, on the 16th April.

Arthur Mandy who since coming here a few months ago has made his presence felt in the way of introducing to the public the beauties and utility of the gramophone. Establishing a branch of the Phonograph Shop Limited in the new Booth Block, very commodious and central premises he is bringing before the public in well chosen periodical recitals the admirable Edison Diamond Disc Phonograph.

Dr. Herbert Sanders, F.R.C., organist of the Dominion Methodist Church of Ottawa, and H. W. Hewlett, M.B., organist of Centenary Church, Hamilton, have been appointed joint editors of the New Methodist Hymn Book now being compiled. The last book was published in 1894 and the new book apart from a collection of the more favourite hymns and tunes of existing hymnals will also have a large number of tunes and hymns written especially for this collection and some of our Canadian poets and musicians will be well represented.

The choir of Stewarton Presbyterian Church has this winter given a number of works but none more acceptably than "Olivet to Calvary." It was given on March 31st, in connection with an organ recital given by Mr. Edmund Sharp, A.R.C.M., organist and choirmaster of the church. Mr Sharpe is himself one of the best baritones in Canada, having given a number of vocal recitals here which were distinctive musical features of the year. His thorough knowledge of the technic of singing enables him to bring results such as are seldom heard. There is a unanimity of precision, a musical understanding in "Olivet to Calvary" which were delightful. The solos were all taken with excellent judgement by Mrs. W. G. Kirby, soprano; Miss J. Lyness, contralto; Mr. W. Morrison, tenor; Mr. G. Aldcroft, bass.

Eva Gauthier, a niece of Sir Wilfrid Laurier and daughter of Louis Gauthier of the Department of Interior, is now living in Java, and in speaking of her life says: "When I returned to Java I had fresh enthusiasm for musical study. I knew Dutch before I went to the Orient and picked up Malay. I decided that the best place for me to study Javanese music was in the seraglio of the Sultan. I received introductions from the Dutch officials to the Sultan and after an interview with him I was invited to spend sometime in his seraglio. I was given power to command the royal musicians and singers to perform for me and for six months I utilized this power to the utmost. I found the study very interesting, and the life in the seraglio full of incidents. The Sultan had 400 wives and as many of them had never before seen a white woman I was an object of great curiosity to them. At first they were very shy, but as they became acquainted helped me. L. W. H.

MUSIC IN HAMILTON

HAMILTON, *April 22nd, 1915.*

THE past month in Hamilton has been remarkable for the number of choir concerts, all well attended and most of them excellent in quality. A great improvement in both the selections and their interpretation is to be noted. The standard of choir singing is much higher than it was a decade ago. The programmes for the most part consisted of miscellaneous selections—many being a *cappella*, thus better enabling one to judge the work of the choir .

Assistance was given chiefly by local artists, though the First Methodist choir laid us under a debt of gratitude, by bringing, as they did last year, the Toronto String Quartette. This organization whose playing seems to improve at every time of hearing, was in excellent form, and their contributions to the programme, including as they did some modern novelties as well as some of the classics, were immensely enjoyed. They also rendered assistance to the choir in Mendelssohn's forty-second Psalm. And Mr. Frank Blachford played two delightful violin solos.

The choirs giving concerts during the month were as follows: St. Paul's Presbyterian, T. Clapperton, organist and choir master; Erskine Presbyterian, R. Symons, organist and choir master; Knox Presbyterian, S. Allen, organist and choir master; James St. Baptist, F. Howard, organist and choir master. Emerald St. Methodist, W. Coombs, choir master; and First Methodist, R. Fennick, choir master. Mr. Hewlett gave his usual monthly organ recital on April 3rd, with a miscellaneous programme, two very enjoyable numbers being by Debussy. The next two months will be occupied chiefly by recitals at the Conservatory, a number of which are already arranged for.

M. H.

* *

ANOTHER CANADIAN SINGER WHO HAS MADE GOOD

FOR some months past Toronto has had in her midst an artist, of whom as yet only a few priviledged friends have been given an opportunity to appreciate her talent and artisti comprehension of the art of *bel canto*. Miss Dora Low has studied with various eminent professors in Europe, and latterly with Professor J. A. Carboni. Miss Low,—a *coloratura* soprano, unites to a fine *timbre* of voice an astounding agility without effort, meanwhile retaining the vibrations of the lower notes. She attains with ease the F in alt. In addition to an extensive operatic repertory Miss Low has made a special study of oratorio in which she excels. We welcome Miss Low to Toronto and shall be glad to see her take a place in the foremost rank of Canadian artists.

* *

HOPE MORGAN—GRACE SMITH

THE Hope Morgan-Grace Smith Causeries Musicales which came to an end on April 6th, were among the most important musical and social events of the Lenten season. There were five in all, the first being given at Government House on February 27th, when "Folk Songs and Dances" in story and musical illustration provided a most delightful hour. Mrs. J. C. Eaton, on March 8th, gave the use of her spacious parlors for a Chopin programme, and on March 16th, "Clovelly," the beautiful home of C. S. Gzowski, was the fitting setting for the third of these artistic gatherings. The subject, "Russian Music," was dealt with in a most interesting way by Miss Morgan, who reviewed its great progress during the past eighty years. Wealth of national folk song, intense love of country, and the high social standing and wide culture of the Russian musicians have resulted, she said, in the production of an universal art, Russian music being spoken of by many to-day as the music of the future. The illustrations chosen covered the period between the time when the Italian influence was paramount before Glinka, to the present day. Particularly charming was the song of "The Snow Maiden" by Rimsky-Korsakoff, and the Rubinstein songs set to Persian poems which Miss Morgan sang with that rare interpretative ability for which she is famed. Miss Smith's illustrations

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were an air by Glinka, arranged by Balakierieff, a prelude by Pachuksky and a Barcarolle by Rubinstein, which she gave with the delicacy and brilliant technic always looked for in her playing. On March 24th, at Mrs. Campbell Macdonald's residence, "Contrasts of the French School" was the subject. In this Miss Smith carried her audience back to the days of Lulli the founder of real French opera, and the harpsichord masters, through the operatic activities of the 19th century to the modern realistic school led by Alfred Bruneau and the impressionism of Debussy and Ravel, showing how the old ideals of neatness and clarity have been lost in the mist that has been brought into the atmosphere by seekers after transcendentalism. Miss Smith played selections by Rameau, Couperin, Daquin, Saint-Saens, Chaminade, Debussy and Ravel, and Miss Morgan gave a wide range of illustrations from the French operas. On April 6th, at the McGillivray Knowles Studio, "Some Masterpieces of Song and Piano" occupied the hour. As masterpieces for the piano Miss Smith played one of the Bach Etudes, a sonata by Beethoven, a theme and variations by Mendelssohn and a nocturne and valse by Chopin, all beautifully performed and prefaced by a short commentary on each. Miss Morgan displayed her versatility in a varied selection of songs, beginning with Scarlatti, following with an aria by Reyer, a modern French composer of great distinction, and songs by Reynaldo Hahn, Sigurd Lie, Mary Turner Salter and "Chere Nuit" by Bachelet. Part of the proceeds derived from these musicales was devoted to charity; the Lakeside Home, University Base Hospital and the Red Cross being the recipients.

* *

TENTH BACH FESTIVAL

BETHLEHEM, PA., *March.*

THE Tenth Bach Festival will be given at Lehigh University on May 28th and 29th, by the Bach Choir of the Bethlehems. The programme, as announced this week by Dr. J. Fred Wolle, conductor, will be the St. John's Passion on Friday, May 28th, at 4 p.m. and 8 p.m. and the Mass in B Minor on Saturday, May 29th, at 2 p.m. and 5 p.m.

The Bethlehem Bach Festivals have been designated by The Outlook as "the greatest sequence of musical performances in America." Charles M. Schwab, chairman of the Bethlehem Steel Corporation, is one of the leading guarantors. Dr. H. S. Drinker, president of Lehigh University, is president of the choir.

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Song of the Nativity, Cantata Brevis (Christmas), Schirmer.
Nearer My God to Thee, Solo, H. W. Gray Co. (Novello).
I Need Thee Every Hour, Solo, C. F. Summy.
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NOTE.—The Editorial and Publishing Office of Musical Canada is now at 14 Metropolitan Apartments, Queen St. East, Toronto.

A PROFITABLE WAR SONG

SOME months ago an English composer, Paul Rubens, offered the whole proceeds of his war song, "Your King and Country Want You," to Queen Mary's Fund. The publishers have already sent two checks of $12,500 each to the Fund, according to the London *Telegraph*.

METROPOLITAN CHURCH CHOIR

The Metropolitan Church Choir won another musical success at their annual sacred concert on March 31st. The outstanding production was that of Dubois' "Seven last words of Christ," a work notable for appealing melody, and impressive dramatic expression. The choir under the direction of Mr. A. L. E. Davies, the choirmaster, sang the music with excellent *ensemble* and balance and quality of tone, and with evident religious feeling. Miss C. Morgan, the soprano soloist of the choir, won golden opinions by her rendering of "Ye who travel," a very beautiful number. Her voice is of rich and greatful *timbre* and her expression dignified, and yet warm in feeling. Mr. Marley B. Sherris, baritone, was conspicuously successful in his singing, which revealed a fine voice, and admirable phrasing and expression. Mr. N. S. Maudsley, tenor, also shared in the honours of the evening.

In the miscellaneous selections Miss Eleanor Wright, the possessor of a good contralto voice, sang "He Was Despised," from Handel's "Messiah," with feeling, free from exaggeration in regard to shading and soft dynamics of Tschaikovski's "Christ, When a Child." Miss Morgan gave a dramatic rendering of Conchoi's "Golgotha," and Mr. N. S. Maudsley sang expressively "Be Thou Faithful Unto Death," from Mendelssohn's "Elijah." Mr. T. J. Palmer played the organ accompaniments, unobtrusively, but effectively.

* *

GOOD FRIDAY CONCERT

Mr. William Campbell's Good Friday concert at Massey Hall sustained the record of popular success that he has made for many years as manager. Miss Mary Bruce-Brown, the Scottish soprano and the solo star of the evening, surpassed the conspicuous success she made on the occasion of her previous appearance. Her charming voice, clear in *timbre* and with a sympathetic appeal of its own, was heard to advantage in a variety of selections. The Adanac Quartette sang in fine form. Their singing of Taggert's version of "Scots Wha Hae" evoked a genuine demonstration of enthusiasm. An appropriate number of theirs at this time was Walford Davies' hymn, "Before Action." Miss Nellie McGhie, the solo violinist, won a favourable verdict by her Scotch selections. Miss Kathleen English, elocutionist, made a conquest of her audience in her vivacious and humorous reading of Lowell's "Reggie." Her other programme numbers and her encore offerings proved that she has a versatile talent. Dr. Harvey Robb, the able accompanist, gave as his solo Liszt's Hungarian Rhapsody No. 2, which he gave a brilliant rendering. Encores were the order of the evening.

* *

CAROLINE F. MORGAN

Caroline E. Morgan, the soprano soloist of the Metropolitan Church choir, whose singing at their recent annual concert elicited most complimentary criticism, is a native of Toronto. She studied with Dr. W. H. Gutzeit, who has

Caroline F. Morgan

been her sole instructor. Before accepting her present position, she was soloist of Wesley Methodist Church.

The accompanying portrait of her is an excellent one.

* *

JARVIS CHOIR CONCERT

On April 1st the Jarvis choir, under the conductorship of Dr. Edward Broome, gave a special concert in Convocation Hall, under the auspices of the Alumnae Association of University College. The choir gave a splendid account of itself, in regard to quality of tone, fine gradations of power, and truth of intonation. These qualities were convincingly demonstrated in Tertius Noble's motet, "Come, O Thou Traveller Unknown" and Grieg's "Jesu, Freer of Sinners."

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Also in Dr. Broome's own part song, "Daybreak," which was received with enthusiasm. Dr. Broome has been most successful in reflecting in his music the varying moods of the stanzas of Longfellow's poem. Mr. Joseph Martin of Montreal contributed several organ solos, Bossi's "Piece Heroesque," Kinder's "Toccata in D," and a transcription of the Largo, from Dvorak's "New World" Symphony. His playing of the toccata was a brilliant example of clean-cut, rapid execution, and his registration of the Dvorak "Largo" was admirably suggestive of the original orchestration. The second part of the programme was devoted to Harold Moore's oratorio, "The Darkest Hour," a genuine novelty, which was listened to with sympathetic attention. The composer, it would strike one on a first hearing, has no new musical message to deliver as a setting of the theme of the great sacrifice of the Redemption, but the music is reverential and occasionally impressive. The solo parts were earnestly and well sung by the Misses Winnifred Henderson, Mary Hallam and Messrs. Gladstone Brown, Arthur Brown and James Craig. Miss Zilla Jackson played the piano accompaniments with conspicuous ability. The programme was repeated next night at Jarvis Street Baptist Church.

* *

DVORAK'S "STABAT MATER"

AN augmented choir under the direction of Mr. Richard Tattersall at St. Thomas Church, on March 29th, produced Dvorak's "Stabat Mater," with English words for probably the first time in Toronto.

The work is one that should be heard on special occasions, as the setting of the hymn is dignified, reverential and appropriate. It is free from sensational affects, and its prevalent mood is sombre.

The soloists for the occasion were Mrs. Lester Farron Jones, soprano; Miss Maud Gorssline, contralto; Redferne Hollingshead, tenor, and Edward Green, bass. The performance was worthy of high praise, and spoke volumes for the careful preparation of Mr. Tattersall. The chorus sang throughout with refined musical quality and truth of intonation. The altos were excellent, and the soprano boys' voices were exceptionally clear and steady. One might mention as an extra good choral work: the "See Her Standing, Sad and Tearful," and "While My Body Here is Lying," both with solo quartette, who were also praiseworthy, as well as in their special number, "Tears of Pity Must be Falling." Mrs. Jones, the solo soprano, revealed a very attractive voice, which was heard to advantage in the duet with tenor, "Make Me of Thy Death the Bearer," Miss Gorssline, contralto, although suffering from a severe cold. Nevertheless in her solo, "All My Heart Inflamed," she gave an appealing rendering. Mr. Hollinshead, as usual, sang in "At Thy Feet" and in the duet, "Make Me of Thy Death the Bearer," with fervor and telling vibrancy of voice. Mr. Green, who has a resonant bass voice, was heard to advantage in regard to power in "May My Heart," Mr. Tattersall, who played the organ part once more, proved himself a skilful master of his intrument and a subtle judge of shading from his choir.

Since this concert Mr. Tattersall has accepted the position of organist and choirmaster of old St. Andrew's Church.

FRANCIS COOMBS PUPILS' RECITAL

A most successful song recital was given in the concert hall of the Toronto Conservatory of Music on March 4th, by two of the advanced pupils of Mr. Francis Coombs, Miss Madeline Davey, soprano and Mr. Earl Ludlow, baritone.

Miss Davey's principal numbers were "Un beldi" from Puccini's opera "Madame Butterfly," and the "Jewel Song" from Gounod's "Faust." In these she displayed a charming soprano voice, lyric in character, yet capable of much warmth of impression and dramatic power. She has a pleasing platform manner and sings with great ease and finish of style. In other numbers she was equally successful, giving a delightful rendering of Alice Needham's song, "Haymaking."

Mr. Ludlow opened the programme with Sidney Hower's fine short song, "Requiem," followed by Guertner's "Love is Mine," in which his fine resonant voice was heard to good effect. His next number, the Prologue to "Pagliaci," afforded him more scope. He gave it a very dramatic and convincing rendering, interpreting with great success the varying moods of the composition. Later he sang with excellent taste and expression "It is enough" from the "Elijah" and "Dio Posserne" from "Faust." Both singers were warmly applauded by the large audience.

Miss Virginia Coyne, a pupil of Mr. Frank Welsman, added variety to the programme by a remarkably good performance of Brahms' Scherzo, Op. 4. and Liszt's "Waldesrauschen."

* *

WELSMAN STUDIO CLUB

A most successful meeting of the Welsman Studio Club was held on the evening of April 21st, when, in addition to the usual programme of music, Mr. Welsman gave an abridged form of his interesting *lecture* on "The Modern Orchestra," at the request of the members of the club.

The musical part of the programme consisted of the first movement of the Bach Italian Concerto, Miss Cooper; Liszt's Etude in D flat, Miss Evelyn Graham; the Allegro movement of the Rubinstein D minor Concerto, Miss Marjorie Harper; Concert Waltz by Friml, Miss Perry; and, as a most interesting closing number, Liszt's A major Concerto, Mr. Frederick Kahn.

* *

JULIA ARTHUR'S CONTRIBUTION

Julia Arthur, the eminent Canadian actress, at an entertainment at Meredith, N. H., netted $6,000 for the Actors' Fund.

MISS VIRGINIA COYNE'S RECITAL

On Tueday evening, April 13th, a most interesting and enjoyable piano recital was given in the Conservatory of Music Hall by Miss Virginia Coyne, an exceptionally talented pupil of Mr. F. S. Welsman. Miss Coyne played with the ryhthmical grasp, insight and temperament of an artist, and won the enthusiastic applause of her large audience. The first movement of the Beethoven Sonata in C major was played with judgement and appreciation, and in the Grieg piano Concerto, which she gave with Mr. Welsman playing the orchestral part on a second piano, Miss Coyne showed a rare musicianly and sympathetic insight into the composition. Her other numbers were the Brahms Scherzo Op. 4, a Macdowell group, Liszt's Murmuring Woods" and Sgmabati's Gavotte. Most able assistance was given Miss Coyne by Miss Madeleine Davey, a talented pupil of Mr. F. H. Coombes.

* *

ADA IRENE WEAVER'S RECITAL

An interesting piano recital was given by Miss Ada Irene Weaver, L.T.C.M., pupil of Miss Eugenie Quéhen, at the Toronto Conservatory of Music, April 22nd. The programme opened with a two piano arrangement, by Burmeister, of Bach's G minor organ Fugue, with Miss Quéhen at the second piano. In the group of solos Beethoven, Rondo in G major; Bach-St. Saens, Bourice; Liszt, Etude in D flat; Strauss-Schutt, "Fledermaus" Valse, and in the two last movements of the Grieg A minor concerto, Miss Weaver evinced sound musical capabilities and excellent *technique*, also in three movements of Saint Saen's Trio F major in which she was assisted by Miss Lina Adamson, violinist, and Mr. Leo Smith, 'cellist.

* *

ARTHUR BLIGHT—"EVENING OF SONG"

Talented pupils of Mr. Arthur Blight gave an "Evening of Song" in Forester's Hall on April 24th. They made a fine showing which reflected great credit on their teacher. With well-produced voices, they sang musically and intelligently in regard to style and phrasing. Those who appeared were: soprano, Miss Helen Murray, Miss Alice Gott, Miss Lydia Knapp; contralto, Miss Eleonore Wright, Miss Evelyn Graham; baritone, Mr. Charles Stanley, Mr. W. J. A. Lytle. Miss Jessie Drummond and Miss Vera M. Hagerman assisted at the piano.

* *

DR TORRINGTON RESIGNS

Dr. F. H. Torrington, organist and choirmaster of High Park Avenue Methodist Church, has resigned that position.

THOMAS EGAN CONCERT

THOMAS EGAN, an Irish tenor, who had been proclaimed by his press agent as a combination of Caruso and McCormack, made his first appearance in Toronto, on April 6th, at Massey Hall. Although the audience were evidently friendly and recalled the singer many times, they must have been disappointed that the high expectations raised were not realised. Mr. Egan has a pleasing voice, but it has a poor carrying power, and his expression is tepid, even in such a song as "Killarney." He was assisted by Mme. Breton, soprano, of respectable gifts, and Mr. Fisher, pianist, a capable accompanist.

* *

ADANAC VOCAL QUARTETTE

THE Adanac Vocal Quartette strengthened their reputation for fine ensemble and solo work in a concert on April 22nd, in the Oddfellow's Temple. Of the quartette numbers Storch's "Night Watching" was the convincing illustration of refined details. The two old duets, "Excelsior" and "Love and War," sung by Messrs. Hollinshead and Arthur Blight, were received with enthusiastic applause and were the great hits of the evening. Messrs. George Dixon, Ruthven McDonald, Hollinshead, and Arthur Blight contributed solos in admirable style. The Adanac had the valuable assistance of the Academy String Quartette.

* *

ACADEMY STRING QUARTETTE

THE Academy String Quartette gave their final concert of the season April 7th. The programme comprehended the big works, the Beethoven Quartette, Op. 74 in E flat major, the Schubert D minor quartette, universally admired for its attractive and ingenious variations on the composer's song, "Death and the Maiden," and two short pieces, "Dirge," from MacDowell's Indian Suite, and Wolf's "Italian Serenade." In these selections the players showed how greatly they have developed in the ensemble of interpretation, as well as in fine technical details.

* *

"THE CREATION"

ST. PAUL'S Methodist Church Choir, under the direction of Mr. G. H. Knight, the organist and choirmaster, gave a highly creditable perperformance of Haydn's "Creation" on April 7th. The soloists were Mrs. Eileen Millett Low, Dorothy Phillips, Jas E. Fiddes and Charles Rigby.

TORONTO CONSERVATORY OF MUSIC

THE recital given by Mr. Edgar Fowlston, baritone soloist and member of the faculty on March 30th, proved to be one of the most artistic and enjoyable functions of the season and the singer was greeted by a large and representative audience who were generous in their applause and recalls throughout the evening. Mr. Fowlston is not only the fortunate possessor of a sonorous and rebating voice of good range but he is also an excellent linguist, has undoubted dramatic ability and makes each song he interprets altogether his own, by reason of his individuality on the platform. His programme was also virile and far from hackneyed and the success of this recital was in the nature of an unquestioned triumph for both Mr. Fowlston and the well-known accompanist Miss Ada Twohey, another member of the staff. Miss Gladys Scivard, pupil of Mr. H. M. Field, of Dresden, and late of Toronto, contributed some interesting and beautifully executed piano solos. Mr. Fowlston was also heard at the Women's Art Galleries on April 14th, accompanied at the piano by Miss Winnifred Stalker, L.T.C.M., and other members of the faculty equally in demand have been Dr. F. H. Kirkpatrick in fine programme of English poetry, Mr. Viggo Kihl, Mr. Frank E. Blachford, Mr. Healey Willan and Mr. Cringan in recitals and lectures, Miss Mona Bates, Mr. Leo Smith and very many others.

The new recital hall has been constantly in commission and is proving very popular for the fortnightly and other students recitals at which programmes of excellent educational value have been presented before large and interested audiences.

Mr. David Dick Slater's pupils recital and the concert arranged by Mr. M. M. Stevenson at which Miss Irene Symons and Mr. Redfern Hollingshead were assisted by Mr. Blachford and the Toronto String Quartette were occasions of much interest and other recitals announced for the early part of the present month include a piano recital by Miss Grace Clough, a graduate of the institution and pupil of Mr. J. W. F. Harrison. The series of lectures on general musical subjects was brought to a close by Dr. A. S. Vogt on Tuesday, April 27th, when a large and deeply interested audience followed the Musical Director with appreciation of his remarks on some new features and phases connected with modern choral conditions and results at home and abroad.

A piano recital by Miss Irene Weaver, pupil of Miss Eugenie Quehen, was given with much success on April 22nd, and the Elsie Adamson

concert on April 29th was attended by a representative and enthusiastic audience who greatly enjoyed the fine programme of ensemble and solo work remdered by such favorite artists as Mrs. and Miss Drechsler-Adamson, Mr. Geo. Smith and Mr. Arthur George. The series of Commencement recitals will shortly be inaugurated by a concert at which senior students of the institution will be accompanied by the newly organized Conservatory Orchestra under Mr. Blachford.

* *

CANADIAN ACADEMY OF MUSIC

A RECITAL of unusual distinction was given by senior and artist students on April 21st. The programme included vocal, pianoforte, violin and 'Cello solos demanding pronounced capabilities of a technical and tempermental nature. Conclusive evidence was afforded of an abundance of Canadian talent receiving a training which will easily brook comparison with that of the important musical centres of other countries. The teachers represented were Otto Morando, W. G. Armstrong, Peter C. Kennedy, Richard Tattersall, Luigi von Kunits and George A. Bruce.

Pianoforte pupils of Miss Maria Bauchop gave a charming recital. Miss Bauchop came to Toronto from England only two years ago and her large class of enthusiastic pupils and the artistic work done by them affords an excellent commentary on her great success as a teacher.

On the invitation of the Academy Faculty a large number of pupils and their friends held a pleasant informal dance on Saturday, April 17th.

The Academy String Quartette concluded their series of chamber concerts for this season with a programme which included Beethoven E flat major, Schubert's "Death and the Maiden" Quartettes, Wolf's Italian Serenade and an arrangement by Luigi von Kunits of the dirge from MacDowell's Indian Suite. It was in every way a triumphant conclusion to an artistic and educational venture of serious import. Mention has already been made in the press and elsewhere of the Schoenberg Quartette, a public performance of which will probably be given some date this month. This work is difficult to play and difficult to understand, but it certainly represents a development in modern music which must be seriously considered by musicians. It cannot be judged superficially; it is the work of a genius whose vision pierces far beyond the average ken. Whether this vision is distorted or clear will be determined more accurately later on; at present his empirical ideas of construction and marvellous complexity of detail is rather baffling to ears that have become so accustomed to more orthodox forms.

* *

SYMONS, HOLLINSHEAD, BLACHFORD RECITAL

THE triple combination concert at the Toronto Conservatory of Music, on April 15th, was a great triumph for Mr. M. M. Stevenson, who made all the arrangements, and whose star pupil, Miss Irene Symons, sang herself into the enthusiastic favour of the capacity audience. We reproduce the *Globe* criticism, because, while brief, it is comprehensive and leaves little more to be said:

The feature of special interest, because it was in the nature of a surprise, was the singing of Miss Irene Symons, the Toronto soprano. Gifted by nature with a beautiful voice, she showed last night how art and experience can improve upon the natural gifts. Her singing was a great development vocally and artistically compared with her achievements two seasons ago. In her rendering of "One Fine Day" from "Madame Butterfly," Beach's "Ah, Love but a Day," Leoni's "Birth of Morn," and the dramatic aria, Meyerbeer's "Robert toi quo j'aime," she revealed fine, expressive interpretation and a command of a varied range of tone colour, as also of the caressing quality of voice, the dramatic quality and the occasional touch of the pathetic or tears in the voice. Later in the evening she sang a group of numbers by Huc, Bizet, Clarke and Bach-Gounod (the "Ave Maria"), and finally sang with Mr. Hollinshead the "Miserere" scene from "Il Trovatore." In charm of voice and expressiveness of interpretation Miss Symons, as gauged by her singing last night, stands out prominently in the front rank of Canadian sopranos. The concert was notable also for the assistance of Mr. Redfern Hollinshead, the well-known tenor, whose singing of a varied selection was as appealing as ever, the numbers contributed by the Toronto String Quartette, with an excellent and refined ensemble, and the polished violin solos of Mr. Frank Blachford. Mr. Walter Coles played the piano accompaniments with rare discretion and judgment, being always sympathetic with the mood of the soloists. Mr. M. M. Stevenson modestly officiated at the organ in the Meyerbeer and Bach-Gounod numbers.

* *

MISS RHETA NORINE BRODIE has accepted the position of soprano soloist in College Street Baptist Church. Miss Brodie is acknowledged as one of Toronto most brilliant and successful young sopranos and her entire vocal training has been received from Marie C. Strong.

$19,500 FOR A STRAD

LONDON, April 22nd.—A famous Stradivarius violin presented by Lord Newlands for sale at Christie's auction room to-day on behalf of the Red Cross brought £3,900 ($19,500.)

It is not generally known that an equally famous Strad, the "Aylesford," is in the possession of Mr. R. S. Williams, of Toronto.

* *

ANGLO-CANADIAN MUSIC CO., TORONTO.—Monk Gould's two little bracketed songs, "Night" and "Morning," make a very attractive pair, the one being the counterpart of the other, as the titles would seem to suggest.

The musical quality of Henry E. Geehl's "The Vales of Arcady" cannot for a moment be questioned, and yet the song never goes beyond the understanding of the lay mind. It is not every composer who can satisfy himself, and at the same time reach the hearts of the multitude, as Henry E. Geehl has done in this instance.

Another song which evinces some show of attractive musicianship is Douglas Grant's "The Lark in its Nest," a setting of Fred G. Bowles's chaste verses. This song has won the approbation of Madame Ada Crossley.

Verily our native English song composers are "coming to;" in other words, they are learning from experience the futility of writing too far above the heads of their singers and audiences. This thought has sprung to mind while glancing over the present portfolio of novelties. Two new editions calling for special mention are Herbert Bunning's "The Rank and File" and Frederick Bevan's "The Admiral's Broom." Regarding the last named song, Frederic E. Weatherley has provided vocalists with an additional alternative version which will prove very acceptable at this particular time.

Turning to the new songs, we welcome the following: "The Home Flag" (Harold Craxton), "Courage" (Comtesse Van den Heuvel), "The Men that Fought at Minden" (Valda Machell), "Land of the Red, Red Rose" (Sylva Lynd) and "Carry on" (Elsa Maxwell). The generally healthy ring of these essays will appeal to the majority if not to all singers. Certainly one of the very finest marching songs of the day is "The Men that fought at Minden," a setting of Rudyard Kipling's stirring verses from "The Seven Seas."

ANGLO-CANADIAN MUSIC CO.—An arrangement for pianoforte solo of Elgar's "Carillon" has just been issued. The arrangement has been well done, and in this form it is only of moderate difficulty and is well within the range of average performers.

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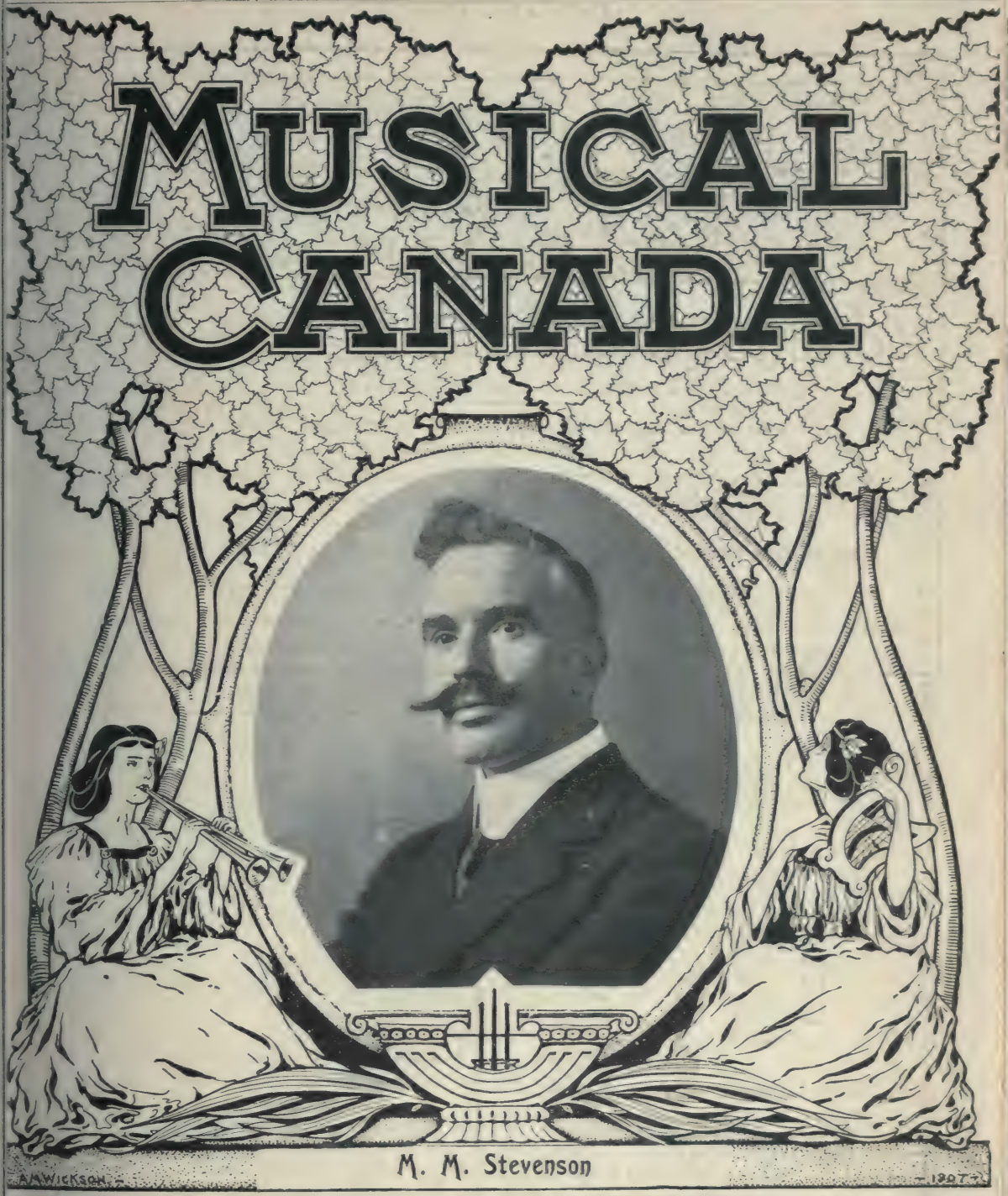

M. M. Stevenson

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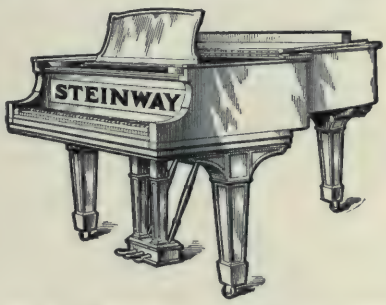

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MR. M. M. STEVENSON

WE present this month a portrait of the well-known organist and choirmaster of the Bloor Street Baptist Church, Mr. M. M. Stevenson, who, as a member of the Conservatory of Music staff, is an experienced specialist in voice production and interpretation. Mr. Stevenson is of Scotch extraction and bears a wide and much deserved reputation as a singing teacher of reliable methods, whose pupils are remarkably successful both in church and concert work. Since being appointed on the Conservatory staff he has held various recitals with his pupils on which occasions the superior quality of production and the good taste governing the choice of programmes have been widely commented upon. Mr. Stevenson has an exceptionally large and gifted class this season, and a recital Thursday evening, May 27th, was attended by a capacity audience, who enjoyed the thoroughly artistic singing of well-chosen and contrasted numbers as rendered by a large number of talented vocalists.

Mr. Stevenson received his early instruction in singing in Aberdeen, where he studied with a number of teachers, and afterwards studied in London under a pupil of the famous "Garcia," whose method, as well as that of Lamperti, he now extensively uses in his teaching in the Conservatory. Later, he placed himself under the tuition of an Italian opera singer, who developed his already very pronounced "temperament" and enlarged to a high degree his ideas of interpretation. This tuition helped Mr. Stevenson materially when he afterwards formed and conducted his Grand Opera Company, his performances of Verdi's "Il Trovatore" being imbued with all the Italian "fire" which is so essential in this highly dramatic opera. The other opera in the repertoire included such masterpieces as Gounod's "Faust"; Goring Thomas' "Esmeralda"; Wallace's "Maritana," Balfe's "Bohemian Girl," etc.

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Mr. Stevenson is the teacher of Miss Irene Symons, the well-known dramatic mezzo-soprano, whose name has been figuring so often recently in the public press, and whose beautiful singing is the subject of general comment.

* *

MUSIC AND WAR

By "Student"

From the *London Musical Opinion and Music Trade Review*

The study is a dull place in war time. The excitement at the opening of any great contest between nations is such as to disturb, temporarily it may be, any artistic work which requires concentration of effort; and the creative and imaginative faculties are apt to be dulled by the great physical activity which is our environment in these latter days. This being so, one is inclined to speculate as to the effect this great war will have on the future course of music in England. It would seem that the disturbance is so colossal that the intellectual energy of the nation is bound to be affected, and that at least during the continuance of the war all artistic impulse must remain more or less paralysed. The rather gloomy forecasts which were made as to the outlook for literature during the war have so far not been fulfilled, and the dislocation of the musical world, in London at least, which was apparent last August and September was in many respects only temporary. There is a new spirit abroad, a spirit of greater hopefulness, which is stimulated to a certain degree by the colossal issues which are in progress of settlement, and by the sense of quiet and hopeful confidence in the national spirit. Now, wars have happened before in the history of the world, and our country had the peril of invasion before it. How then did the periodic wars which have disturbed not only this country, but the continent of Europe, affect the development of music?

The unsettled state of England before the Norman Conquest, the illiteracy of its inhabitants and the continuous warfare is not reflected in the beautiful church melodies which come to us from those times. They are, no doubt, the fruits of monastic culture; and yet, during cataclysmic events such as the overthrow of King Harold by William the Conqueror, the musicians in the monasteries and the collegiate churches were developing the unisonal music known to us as plainsong, gradually perfecting its notation and polishing its melodic structure, until in the twelfth and thirteenth centuries Sarum plain chant become distinguished for its grace and beauty. Through those troublous

times from the eleventh to the thirteenth centuries when the political record is one constant succession of wars and civil strife, the church musicians could not have been overburdened with the anxieties of warfare. There must have been many Fra Pace's, so admirably imagined by Rossetti, who found in the sanctuary of their monasteries that relief from the turmoil and hardship of warfare which would seem to be so inimical to the progress of any art.

The first half of the sixteenth century is not only notable in Continental history for its religious troubles, but also for the long series of wars waged between Charles V. and Francis I. This continuous turmoil, added to the internal strife in the Church, was contemporaneous with the rise of the great Belgian school of vocal music. When we consider the halting and laboured attempts of the previous century in vocal counterpoint, and compare them with the works of Josquin de Près and Goudimel, it is possible for us to see how great this development was. It does not seem possible that the great awakening to the possibilities and beauties of vocal polyphony could take place in such troublous times. However, the slowness with which news travelled in those days must have robbed wars of much of their unnerving anxiety. Romance was in the air, and imagination was perhaps stimulated rather than depressed by the warlike ardour which was the accompaniment of those times. It is possible that these composers were only very indirectly affected by the various wars which raged throughout Europe; so, happily for us, this great school of vocal music developed in spite of these troubles, and Palestrina was enabled to build upon this foundation works which to-day not only compel the admiration of musicians, but which mark a definite stage in the history of music as an art.

The dead silence which seemed to fall on musical England after the death of Dunstable, is good evidence of the effect of *Civil* war on artistic progress. A war in which a nation is fighting for existence, or a war waged in defence of liberty and justice appeals to the imagination of men, but civil war is most sterilizing in its effect on the human mind. Dunstable, living in the early fifteenth century, was undoubtedly a great genius. His compositions forecast that vocal polyphony which was developed in the next century. The earlier development was temporarily arrested by the Wars of the Roses, and instead of his work being carried forward by English musicians it was left to the Belgian, Josquin de Près, to continue along the road of progress. It is idle to speculate as to what would have been the course of music in England if the development of the art had not been temporarily arrested. Sufficient for us that its effect was only temporary.

"To climb steep hills requires slow pace at first;" and early in the sixteenth century Fairfax, Taverner and Sheppard were preparing the way for that wonderful Renaissance of English music which took place under the Tudors. The works of Tye, Tallis and Byrde, even to-day, are without equal; in melodic beauty, perfection of form and sincerity of expression, they are a most wonderful development when compared with the earlier writings of the previous century. Yet these men lived through some of the most stormy years of English history, and although primarily church musicians, the church they served was going through that period of trouble and disruption which ended in the final overthrow of the Roman domination of the church in England. But they were spacious times, and the years which witnessed such great achievements on land and sea, in literature and drama, were also a period when music and musicians were held in high honour. To quote a modern historian, "Music has never been held in greater honour, nor cultivated with more judgment and high artistic sense, than at the time when the vigour of the nation in enterprise, adventure and war was at its highest."—Parry. ("Summary of Musical History.")

The history of music in France and Germany during the eighteenth and nineteenth centuries presents some distinctive features which bear upon this question. During the latter years of Bach's life, Frederick the Great had already started on his most ambitious military career; yet Bach was quite undisturbed.

Beethoven, a man of strong personal character, yet emotionally most wonderfully impressionable, lived at a time when the political conditions on the continent of Europe were very troubled. Yet he worked with sturdy self confidence, ignoring the political convulsions of his time.

"He lived in his music, as he himself often said, and the stirring episodes through which he lived left but litle impress upon him. He troubled himself as little with the progress of events in the outer world as did Sir Thomas Browne, in whose writings occur no reference to the Civil War, through the terrors of which he lived his quiet country life in undisturbed tranquility."—*Streatfeild's Modern Music and Musicians.*

But the great awakening in French music, which may be said to date from 1871 (for Berlioz lived before his time, in that he received no recognition in France during his lifetime), contains some great and splendid lessons for us. From

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the Franco-Belgian writers of the sixteenth century, there is a long and undistinguished period until we come to the modern French composers. Why this long silence? For French music, the expression of the French national life, was more or less dormant during this long period. The outstanding names in French musical history of this period are not French either by birth or artistic impulse. Lulli was an Italian, Gluck a German, Meyerbeer a German, Rossini an Italian, Rameau, although French by birth, was Italian in his sympathies. Why, then, this long silence? We have only to turn to political history for an answer. During the eighteenth century, in the long reign of Louis XV., there was continual strife and religious trouble. As one year succeeded another, the domestic political horizon became more clouded until, with the short and disastrous reign of Louis XVI., the "accumulated grievances of two centuries produced the most violent revolutionary storm in the history of the world."

The effect on musical art was devastating, and in the partial recovery of the early nineteenth century French musical tradition was so slight, and musical education so dull, that it is small wonder that German music permeated the academies, and German modes of thought influenced the native musician. But there were stirrings of the national musical conscience, and the war of 1870 seems to have been the means of rallying and regenerating the national musical life. In 1871 the Société Nationale de Musique was formed with the sole idea of furthering the cause of native musicians, and in 1873 M. Colonne's concerts were originated. Although the influence of Wagner was noticeable for a few years, the steady work and quiet influence of César Franck brought about the necessary reaction; and to-day France can boast of a native musical art which, while possessing a few features which one is rather reluctant to style as permanent, has been most stimulating on the course and progress of music in other countries.

In this case the war of 1870 in no sense dulled or dried up the imaginative and creative art of music, but focussed the many divergent influences which were stirring before that period into one great forward movement, in which the native musician was encouraged by living and working in an atmosphere that was sympathetic, and the foundations laid for that renaissance of French music which is one of the significant features of modern musical history.

In our own country the Great Rebellion at the end of the seventeenth century was instrumental in deposing us from our position as a great musical nation. It is distinguished in the musical history

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of England as being almost more devastating in its effect on musical art than the Wars of the Roses. In the next century there is no record of any movement that foreshadowed any great revival in musical matters. Artistically the times were dull, and the Napoleonic wars at the beginning of the nineteenth century, coming as they did after this long period of artistic hibernation were not capable of stimulating the imaginative arts. With the settlement of the Napoleonic troubles, the recuperative powers of men were directed towards scientific and industrial progress, with such great success that there resulted great material prosperity to the nation. This wave of materialism was deadly in its effect on music and the arts, men forgetting the larger issues of life, and art losing thereby those features which appeal to the imagination. The great church revival in the middle of the century, and the revolt against Victorian art heralded by William Morris, may be noted as being significant movements. Men were beginning to realise the largeness of their musical heritage and the smallness of their vision. The end of the nineteenth century was, therefore, a great informative and reformative period. There was a spirit of change abroad, and the opening years of the new century witnessed a slight revival in the fortunes of English music, consequent, it may be, on the more virile intellectual life which was stirring in the nation at the commencement of a new era, and also on the stimulating effect of the renaissance which took place in Russian and French music during the latter part of the nineteenth century.

What then of the future? The problem is, to a certain extent, psychological. English composers cannot remain impervious to the great national feelings during this war. Far from it; the mind of a nation is but as the mind of a man; and the present awakening to the greatness of our ideals and the spaciousness of the times in which we live, terrible as they are, should regenerate our artistic life. The war of 1870 was the turning point in the fortunes of the modern French school. Whether the means then employed to further native art were such that we should imitate them in England is another matter. But history has a habit of plagiarising itself, and we should look forward with hope, encouraged by the output of the physical vigour of the nation which will surely be reflected in its intellectual life.

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PROGRESSIONAL AND CONVENTIONAL ATTITUDES IN MUSIC

By Angelo M. Read

(Concluded)

Have we in America problems social, poetic, philosophic, and religious, such as they have in Europe?

Have we the pomp of kings, of knights in armour, of courtiers, and all that they mean to art?

Have we the traditions of centuries to assist our thoughts, and to fire our imaginations?

Have we at every turn a history and an art, looking up out of the past, illuminating the great deeds of valor, chivalry, honour and heroism?

If we have not these things, then we shall still have to go to Europe to absorb in art what is possible, and having done so, shall return to find that we are, perhaps, broader musicians, but have brought with us neither the racial characteristics, nor the art—traditions of a foreign people.

So, it would seem, American composers must still, for a time, hold on to the apron-strings of an European art—autocracy. We notice that their musicians come to us, chiefly to use us as a means to replenish their coffers, rather than for anything we may have to offer them in art!

'Tis true, Dvorak did come to America, and while here made a study of the American negro music, which he called "American national music."

He even used this negro music to advantage in his "New World Symphony," but the result was scarcely epoch making, but rather the contrary, chiefly because of racial differences. This somewhat pessimistic aspect of the musical situation would appear discouraging, if it were not that we are confident in the future advancement of music as an art. Some of the factors that may lead to a greater art expansion are:—

Major and minor diatonic scales of eight notes, with their major and minor melodic, and harmonic auxiliary, accented, and unaccented passing notes. The greater (modern) chromatic scale of thirteen notes.

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Interchangable measure in music.

We are not ready to concede the point raised, "That the limit has been reached whereby it is possible to arrange new (combinations?) melodies, from the eight notes of the diatonic scale.

This scale is made up of tones and half-tones, and it may be enlarged to one of thirteen notes by adding to it all of its semitones.

This latter scale is being used by most of the modern advanced composers to-day. Rhythm in music, brings to the composer's aid the most remarkable, as well as the most subtle means, for rhythm is inexhaustible in its scope.

Measure in music is almost as important for it is possible to use either a fixed or a varied measure throughout the length of a piece.

Before Wagner's time the fixed, or uniform measure, was much in vogue, but Wagner changed that to a varied or interchangable measure. Mascagni seems to have used this varied measure almost to excess, for what appears to lend energy, and effectiveness to the greater master's. Music rather amounts to weakness in the other.

Mascagni's Opera, "Rantzau" for instance, is a mixture of common time, broken up into triplets, really common, triple, and compound time alternating the measures.

This is unrestful, it is nervous, in other words, the heart beats irregularly, therefore it endangers the life of the whole of his music. Harmony as a means to originality in music is also important.

We learn from the great masters that chord-structure heightens the colour of many a fine melody.

The chords used by the more modern composers, Brahms Debussy, Dvorak, Granados, Grieg, Ravel, Rieger, Sibilius, Strauss, and others, are novel and daring in effect.

New names might be given to these larger chord-formations, which chameleon-like change chromatically, and enharmonically, to every inclination of the composer.

It may be, however, that music to-day has not reached beyond its preliminary, or at most, its middle stage, for musical terminology is decidedly faulty, and the art is still clinging to apron-strings of a few centuries.

Has "music as a creative art reached its limit?" Certainly not, for the art-field is yet fertile, and has never been, perhaps, more fit for tillage than at the present time.

Shall those who husband this art cease to till the soil that is ever capable of producing newer growth? Again, certainly not, for new battles must be fought, and new victories won to the cause of music.

Other men shall rise, great in mind and heart, enthused with a sense of the power, the greatness, and the glory of this illimitable art.

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OTTAWA NOTES

OTTAWA, *June 1st, 1915.*

ON Sunday evening, April 18th, Mr. Arthur Dorey gave his 201st Organ Recital in Christ Church Cathredal, being the last of this year's series.

His programme was: Marche Pontificale, W. Faulkes; (a) Berceuse, Rebikoff; (b) Arabesque, Wrangele; May Morn, W. C. Steere; Second Grand Choeur, C. J. Grey; Amor Pacis, Arthur Dorey; Final—Marche op. 27, Boellman.

For the past seven years Mr. Dorey has given each winter a series of Organ Recitals which are notable for their excellence and wide range of music. Interpreted by an organist of such eminence they are a feature of Ottawa musical life, which are deservedly popular and appreciated. At a recent vestry meeting of the Cathedral Mr. Dorey was granted four months leave of absence to recuperate his health. His many friends throughout the Dominion will wish him a pleasant holiday and speady return to good health.

"Gounod's Gallia" and "Le Resurrection de Lazarre" by Pugno were given a splendid production by a choir of 150 voices in the Theatre Francais, May 16th, under the direction of M. N. M. Mathe. The chorus was assisted by an orchestra of fourteen pieces led by J. Albert Tasse and their unvarying support did much to make the recital such a signal success.

The chorus sang remarkably well, in fact seldom has such a fine body of singers been heard here and it is delightful to know that besides our "Choral Society" such an excellent organization is in our midst. In Mr. Mathe the society has indeed been fortunate in finding a conductor who is not only thoroughly equipped but one, also, who has that innate love of music necessary to bring out musical results. At all times he had the chorus and orchestra well in hand and under his direction "Gounod's Gallia" was given a reading which will long remain in the memory of those fortunate enough to hear it.

The soloists were Madame F. Roberge, Mlle. L. C. Doyon and M. Pauget, sopranos; Mlle. L. Tarault, contralto; M. C. Breton, tenor; M. Belleau, bass; Miss R. Bray, pianist, Albert Tasse, violinist and Amede Tremblay, pianist. L. W. H.

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MUSIC IN HAMILTON

HAMILTON, *May 21st, 1915.*

CONCERTS in Hamilton this month have been few, as the season is drawing to a close. But those that have been given are worthy of notice, especially that given by the Hamilton Orchestral Club, a new organization, which made its bow to the public on May 6th, It has been a matter for regret with many music lovers in the city, that we have had no orchestra, especially considering the high standard maintained in other departments of music. Hence there was a large audience to hear the initial concert of the new club, and that the audience enjoyed the programme was evidenced by the warm applause which was given throughout. Mr. F. J. Domville is conductor, and he had under his baton an orchestra of fifty players. The programme was popular, but included Schubert's first movement from the symphony in B minor, and the overture to "Piqne Dame, of Suppé," besides some charming lighter numbers. The orchestra played with spirit and precision, good intonation and except in one or two minor instances, followed their conductor faithfully. The assisting artist was Miss Margaret George of Toronto, who pleased the audience with a number of selections from Italian operas, as well as some delightful American songs. It is to be hoped the Hamilton Orchestral Club, having had such an auspicious beginning, will be a regular feature of the musical life of the city. The closing concert of the Women's Morning Music Club, the wind up of a most successful season was held in the conservatory Recital Hall on Friday, May 7th. A miscellaneous programme was given comprising concerted numbers, both vocal and instrumental. The club had the assistance of Miss Eugenie Quehen, pianist, of Toronto, who played some very delightful numbers.

Mr. Bruce Carey appeared in a new role lately when he conducted an operetta by seventy children of the Conservatory. The performance was most successful, the singing and dancing of the children being very enjoyable. Assistance was given by Miss Dagmar Printz, of Toronto, solo danseuse, who gave a graceful and poetic interpretation of Nevin's "Narcissus," and the well-known Mendelssohn Spring Song.

Mr. Hewlett gave the last organ recital of the season on May 1st, with the able assistance of Mr. Frank Blachford, violinist, the programme consisting of miscellaneous numbers, among which was Guilmant's "Marche Funebre" in memory of our fallen heroes.

Some excellent recitals have been given at the Conservatory lately, among which may be noted, vocal recital by advanced students of Bruce A. Carey, in operatic exerpts, and miscellaneous programme, piano recital by two students of A. G. Alexander, and piano recital by senior students of Miss Nellie Hamon, Mus. Bac. More are to follow.

Mr. Walter Bates, a talented young tenor of this city, has won favourable prominence of late. At the concerts at which he has appeared his singing has elicited hearty applause and warm expressions of appreciation. Mr. Bates, in addition to possessing a voice of rare quality has achieved success as a conductor of choirs and at present is the leader of the Apollo Male Choir, which he organized. It is a choir consisting of sixteen voices, has filled many successful engagements and its work is highly praised.

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TORONTO STRING QUARTETTE

DETROIT (Mich.) papers just received comment in terms of highest praise concerning the artistic work of the members of the Toronto String Quartette. The *News-Tribune* commenting upon their recent recital there says, in part:—"The De Bussy Quartette was given with a wealth of tone and richness of colour that left little to be desired, and the enthusiasm with which they were greeted proved that they will receive a warm welcome if they come to Detroit again." The Detroit *Saturday Night* of the same date also mentions particularly the DeBussy—"Their interpretation of which was remarkable for the keen understanding of the individual style of this unique composer."

Following their Detroit recital the quartette played in Ypsilanti, (Mich.) and in Brantford, Ont. Both of these recitals judging by the press notices were also great successes. The Brantford engagement was the second appearance of the quartette there this season and local papers devoted much space to enthusiastic criticisms of what was termed "a delightful recital . . . in which they fully demonstrated their right to be regarded as the finest organization of the kind in Canada, and one of the best on the continent." . . . (*Courier*).

* *

MR. PALMER'S RECITALS

THE final "popular organ recital" for the season was given by Mr. T. J. Palmer, A.R.C.O., in the Metropolitan Church, on Saturday afternoon, May 1st, when an exceptionally interesting programme was presented. Perhaps the most interesting item in the organ numbers was Lux's "Variations on a theme by Handel," really Handel's "Harmonious Blacksmith." The variety of tone colour given in the varying answers to the theme made it a most delightful and artistic number. Mendelssohn's "Overture in C minor, Op. 24" composed for a military band, showed the grandeur of the tubas and the full organ generally, and was handled with consummate skill by the performer. The assisting artiste was Miss Irene Symons, the well-known dramatic soprano. Her two solos "Out of the Depths" (Norris) and "Ave Maria" (Luzzi) showed off to advantage the wealth and warmth of her rich, full voice, and the exquisite, carrying quality of her beautiful pianissimo. Her artistic interpretations and fine quality of voice created a profound impression on the audience.

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MRS. TRESTRAIL'S PUPILS IN RECITAL

On Friday evening May 14th, at the Canadian Academy of Music, the pupils of Mrs. May Anderson Trestrail, director of dramatic art, gave a very interesting and entertaining recital. The Academy Recital Hall was filled to capacity and all of the selections were enthusiastically received. The young children, in their recitations and short play, showed distinctly the advantage of early training.

In response to several requests Mrs. Trestrail gave an impressive recitation of "The Maniac" that provoked such applause as to necessitate another selection. The pupils who took part were the Misses Oliver Moore, Hilda Lemon, Josephine Cornforth, Helen Beatty, Joyce Pett, Clara Moore, Wilma Lemon, Pauline O'Connor, Frances Ceiman, Mrs. C. Swan, Mrs. Wilson, Miss McQuillan.

A piano solo by Miss Edith Pengilley, pupil of Mr. Kennedy, and a vocal selection by Miss Ethel Drew-Brook, pupil of Stanley Adams, were very well received.

* *

CANADIAN ACADEMY OF MUSIC

A number of excellent recitals were given last month. The artistic accomplishment of many students was strikingly evinced and bore eloquent testimony to the high educational ideals of the school.

May 11th, Miss Gretta M. Doherty, pupil of Mr. Peter C. Kennedy, gave a pianoforte recital in the Foresters' Hall. Her most important numbers were the Rheinberger Quartette, in which she had as associates Messrs. Lugi von Kunits, Alfred Bruce and George A. Bruce; the Godard concerto, with string orchestra accompaniment, the Chopin Polonaise C sharp minor and Liszt Rhapsodie No. 6. Miss Doherty scored a decided success, displaying genuine talent and warmth of temperament in a marked degree. Miss Marjorie Dennis, pupil of Mr. Otto Morando, greatly enhanced the evening's pleasure by her singing of two groups of songs with the charming composure and artistic poise so characteristic of this young lady's work.

May 12th. Miss Ruth Trebilcock and Miss Annie Hayes, pupils of Mr. J. Y. S. Ross, gave a dual pianoforte recital, assisted by Miss Winnifred Lanceley, vocalist, pupil of Mr. Stanley Adams.

May 14th. Mrs. Trestrail's elocution pupils gave a most successful entertainment of recitations and miniature plays. Miss Edith Pengilley, pianist, and Miss Ethel Drew-Brook, vocalist, rendered valuable assistance.

May 19th. Pupils of West End Branch ap-

peared in the Recital hall of the head institution and gave a representative programme.

May 26th. Miss Edith M. Parker's vocal pupils assisted by Miss Angela T. Breen, pianist, and Miss Edith Edmanson, violinist, gave a charming recital.

May 28th. A recital by advanced pupils of Mr. Luigi von Kunits created great interest. Mr. von Kunits is justly regarded as one of the finest musicians on the continent and his reputation as a great teacher is widely recognized. The following programme is a sufficient indication of the earnestness and high artistic aim of this violin school.

Chopin-Wilhelmj, Nocturne, Miss Hazel D. Byram; Accolay, Concerto A minor, Mr. C. G. Brancier; Viotti. Concerto No. 22, A minor, Miss Maud Buschlen; De Beriot, Concerto No. 7, G minor, Mr. James O. Close; Beethoven, Adagio and Mendelssohn, Wedding March, Miss Doris Robins; Rode, Concerto No. 7, A minor, Mr. Benedick Clarke; Joachim, Hungarian Concerto, Mr. Zusman Caplan; Vieuxtemps, Ballade and Polonaise, Miss Marie L. Southall; Bruch, Concerto G minor, Mr. Athur Ely.

May 29th. A pianoforte recital by pupils of Mr. W. F. Pickard.

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HAMISH MACKAY LOST

THERE is every reason to fear that Hamish Mackay, the Scottish baritone, who made a tour of Canada about two years ago and gave an evening of Scottish song in Massey Hall, is one of the victims of the "Lusitania" catastrophe. While in Canada Mr. Mackay made numerous warm friends to whom his kindly nature appealed. Musical America pays him the following tribute: "Scotch music lost a devoted propagandist in the United States with the death of Hamish Mackay, the baritone, as one of the victims of the "Lusitania" disaster. Mr Mackay had first secured passage on the "Cameronia," but as a number of his friends were sailing on the

THE LATE HAMISH MACKAY

"Lusitania" he changed his tickets so that he might go on that vessel. Mackay had made the journey that he might join his wife and child in Edinburgh. During the past two seasons Mr. Mackay had been acquainting Americans with the beauty of the music of his native Scotland. In the hundredth celebration of the battle of Bannockburn at Carnegie Hall, New York, June 24th, Mr. Mackay delivered an addresss on "The Possibilities and Future of Scottish Music." He announced a movement in Edinburgh to found a National School of Scottish Music, and asked the moral support of Scots in America. He urged them that when they presented a Scotch programme they would use the very best Scotch music, that the public might have a wider outlook on the musical strength of Scotland. Mr. Mackay further told of the serious work being done by modern Scotch composers, and had his accompanist, Fay Foster, play themes from these ambitious works. Both Mr. Mackay and Miss Foster were garbed in the ancient Gaelic costume."

* *

HASLAM'S MUSICAL "AT HOME"

THOSE who were present at the first "at home" given by Mr. Elliott Haslam, last month in his handsome and spacious studio, enjoyed a rare musical treat. Instead of grouping indiscriminately a number of musical numbers, these were chosen and placed in such a manner as each to enhance the other. A most agreeable and welcome novelty was the introduction of a couple of duets, "Nocturne," by Denza, and the famous "La Luna Immobile," from Boito's opera, "Mefistofele." This was most beautifully sung by Mrs. Ghent Wilson, and Miss Marjorie Hutchins. It is indeed seldom that one hears two voices blend so well, the timbre in each voice being identical. Concerted vocal chamber music should be more cultivated in Toronto. The scene from "Etienne Marcel," an opera entirely unknown on this continent, gave Miss Hutchins an opportunity of using a beautiful voice with skill and genuine dramatic effect. Mrs. Ghent Wilson proved indeed a "discovery," as was predicted by the few who had been watching her progress. The air of "La Cieca," from Ponchielli's opera, "La Gioconda," was an excellent piece of work. Mrs. Wilson will be heard of in the future. Mr. McKinley showed in the recit. and air, "Total Eclipse," from Handel's "Samson," that he possessed the classic traditions of oratorio. Mme. Zollner-Kinghorne has already made her mark as a virtuoso, who is also an interpreter, and in her two solos enhanced the reputation she has acquired.

* *

THE VICTORIA CHURCH CHOIR

CONSTANTLY improving in tone production, in light and shade, and in all the essentials of choral singing, the Victoria Presbyterian Choir of West Toronto, under the baton of Mr. Donald C. MacGegor, reached a standard of perfection in the concert programme presented at Riverdale Presbyterian Church. The singing of the choir was a revelation to the music-lovers present, and, with sixty voices, they put on a programme which one might expect of a chorus three times its numerical size, and in every number on the programme their work was of excellent character.

Miss Henrietta Wallace, F.T.C.M., was at the piano, officiating with care and aptness. Miss Florence Ralston, soprano; Miss Annie Hastings, elocutionist; Mr. J. S. Hill, baritone, and Messrs. McLean, Coltarte, Marshall and Bond, in male quartettes (all of the choir), each made a popular hit, as did also Mr. Percy McLean and Mr. MacGregor in their dashing duet, "The Battle Eve." Victoria Church is to be congratulated upon the continued success of their splendid musical organization. Rev. D. T. L. McKerroll, B. A., pastor of Victoria Church, who is extremely popular with the choir, and always accompanies them on their trips, replied to the words of welcome extended the choir by Riverdale's pastor, Rev. J. A. McKenzie, Ph.D.—*The Globe.*

* *

DAUGHTERS OF EMPIRE CONCERT

TORONTO ARTISTS WON SUCCESS AT MILTON

THE concert given at Milton, on April 23rd, by Toronto artists elicited the following compliments from the "Canadian Champion":

The concert was both artistically and financially a gratifying success, and netted a substantial sum, about $70,00, to the funds of the society. The only number contributed by local talent was a piano duet by Mrs. D. W. and Miss Campbell, who played the "Caliph of Bagdad" in excellent style. The concert company, apart from these, was composed entirely of Toronto artists and new to a Milton audience. They were all well received and responded most generously with encore numbers. Miss Olive L. Casey has a most brilliant and sympathetic soprano voice, well placed and well produced. Her principal number was Bishop's beautiful song, "Lo, Here the Gentle Lark," with flute obligato. This was, perhaps, the most ambitious number and was exceedingly well given. Miss Carey also sang with Mrs. Marshall the "Barcarolle," from Offenbach's "Tales of Hoffman," and with Mr. Marshall, "I Feel Thy Angel Spirit," by Graben-Hoffman. Mr. Marshall and Mr. Hodgins, baritone, each sang twice and had to give extra numbers. Miss Spencer, elocutionist, greatly pleased the audience, and showed great command of dialect in her Irish, negro, and German selections. Mrs. Marshall, mezzo-soprano, sang the old song, "Daddy," with much feeling and expression and, as an extra number, Nevin's "Rosary". Mr. Semple, flautist, is recognized in Toronto as standing in the front rank of his profession and he certainly on this occasion justified his reputation. Both in his solo work and in his obligato to Miss Casey's song he left nothing to be desired. Special mention should be made of the accompanists, Mrs. Marshall and Mrs. Hodgins, who played throughout with judgment and taste.

* *

PIANO RECITAL BY MISS GRACE CLOUGH

AT a piano recital in the hall of the Toronto Conservatory of Music on May 3rd, a highly favourable impression was made by Miss Grace Clough, L.T.C.M., a graduate and member of the teaching staff, and pupil of Mr. J. W. F. Harrison. The programme contained such remarkably brilliant and exacting numbers as Liszt's "Rigoletto Fantasia," the Chopin A flat "Polanaise "and Rubinstein's great Staccato Etude, all of which serving to display Miss Clough's forcible yet always pleasing style in which feminine delicacy and grace seem embodied in a technique of unusual mechanical and digital power. The young artist gave the impression of enjoying her own playing, and by her freedom from self-consciousness gained the whole attention of the large audience who were rapturously bent upon encores and recalls throughout the evening. Numbers by Debussy and Friml were equally well received and the recital was further enhanced by a duet for violin and piano by Miss Beatrice Prest, pupil of Mr. Frank Blachford. Miss Clough. Pupils of Mr. David Dick Slater furnished acceptable vocal assistance and Miss Prest played the Ries Adagio, accompanied by her teacher. Miss Clough who is certain to be in demand as a concert pianist, recently appeared at Stratford, Ontario, in another fine programme and gave immense pleasure and satisfaction also on that occasion.

* *

THE Canadian Academy String Quartette, Luigi von Kunits, 1st violin; Arthur Ely, 2nd violin; Alfred Bruce, viola; George A. Bruce, cello; gave the first performance in Canada of the Schoenberg Quartette.

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TORONTO CONSERVATORY OF MUSIC

One of the most important and interesting functions in connection with this institution during the month of May was the production by the School of Expression under Dr. F. H. Kirkpatrick, of Shakespeare's celebrated comedies "As You Like It" and "Twelfth Night" given by the students in that department with excellent understanding and attention to all essential details. It would be impossible in a necessarily limited space to do full justice to the worth of this series of performances four of which in all attracted large and cultivated audiences and realized a goodly profit for patriotic purposes, but the acting of Miss Maude E. Gillman as *Rosalind* merits more than mere mention. Miss Mary Laughton also as *Viola* and Miss Dorothy Chilcott as *Olivia* were delightfully graceful and feminine, while the parts of the sterner sex were capitally carried out, the entire stage "business" going with quite professional smoothness and ease. Dr. Kirkpatrick was warmly complimented on all sides for his able direction of so artistic and sincere a production, which attested to the full the great educative value of dramatic art in the Conservatory curriculum. Miss Vera Collins, in a most original "Whistling" solo, and pupils of Mr. M. M. Stevenson contributed some occasional music during the plays, including the favourite Shakespearian glees.

The five Commencement Recitals already given by fully qualified students in leading departments have been largely attended. It may be noted that the present innovation is in many ways calculated to afford a much more impressive idea of the Conservatory's standing among musical institutions in this country than when as for many years previously one concert was given at Massey Hall. The present departure has introduced a remarkable number of promising and also mature and well-developed artist-students in piano, violin, vocal and other departments while the large and distinguished faculty has been adequately and satisfactorily represented. The musical director, Dr. A. S. Vogt, who has personally attended all the recitals this spring is delighted with the results shown at all performances, and may be congratulated on the good year enjoyed by the Conservatory, which closes on June 30th, for the Summer vacation. The days of June 14th, 15th, 16th and 19th have been set apart for examination purposes, no lessons being given on these dates. As we go to press the patriotic musicales to be given by seventy of Miss H. Ethel Shepherd's pupils are being announced and are certain of great success.

LEO ORNSTEIN RETURNING

Leo Ornstein, the Russian futuristic pianist, whose recent appearance at Massey Hall created a furore, will be brought back to Toronto for a single recital by the Sanders' Concert Bureau, under the management of M. Sanders, on June 24th. The distinctly unique impression made by the young Russian artist-composer has led to numerous requests from the local musical fraternity for a return engagement, to which both Mr. Ornstein and Mr. Sanders have acceded. The programme for this recital is to include a large and comprehensive variety of Ornstein's own compositions, which proved such an interesting innovation at his first concert. Mail orders should be sent to Mr. Tasker, Bell Piano Co., 146 Yonge St.

* *

CHOIR APPOINTMENTS

Miss Maud Gorssline, a pupil of Mr. Francis Coombs at the Toronto Conservatory of Music, has been appointed contralto soloist at Old St. Andrew's Presbyterian Church, Jarvis Street.

Miss Vera Sanderson and Miss Eula Gray have been engaged as soloists by Berkley Street Methodist Church. They are both pupils of Mrs. Bradley.

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YEARS EVENTS AT HAMBOURG CONSERVATORY

The Hambourg Conservatory of Music has completed a most successful year. Examinations will take place the last week in June. During the school year thirty Saturday afternoon recitals were given under the personal supervision of Professor Hambourg at which students at different grades performed, this keeping the director informed of the progress made by them. Three Demonstration Recitals were given in Foresters Hall in October, November and December and a big Recital given by the prodigies of the Conservatory took place at Massey Hall in December in aid of poor children of Toronto. This recital evoked great enthusiasm and interest. The Annual Pupils Recital was held at Massey Hall on May 27th, when a brilliant array of Canadian talent appeared. The Conservatory already count amongst their students several who promise to develop into artists of the first rank. In addition to the large concerts there will be Invitation Recitals by the pupils of several teachers of the staff. These will take place in the Drawing Rooms and Concert Hall. The following teachers have arranged for the following dates: Miss Charlotte Bowerman, June 1st. The Misses Anderson, June 10th. Miss Laura Homuth, June 11th. Signor Carboni, June 15th. Mr. George Boyce, June 2nd. Miss Grace Gillies, June 5th. Mr. Ernest Farmer and Mr. Broadus Farmer also the first week in June.

* *

MR. WISENER'S RECITAL

Frank E. Blachford brought forward at the Conservatory of Music Hall, on Saturday, April 19th, another very talented violin pupil, Mr. Erland Wisener. The recital was an unqualified success for Mr. Wisener and the programme demonstrated in many ways his splendid talent. A feature (and well performed) was the Gade trio in F in which Mr. Leo Smith (cello) and Miss Cowper (piano) were associated with Mr. Wisener. The "ensemble" obtained in this number is worthy of special mention—and by the way, it is generally a feature of Mr. Blachford's pupils' work. In lighter numbers Mr. Wisener displayed a good round tone and a facile technique which promise well for his future.

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TORONTO COLLEGE OF MUSIC

ON May 11th, Miss Beatrice Bell, of Merlin, Ontario, completed the requirements for graduation at the Toronto College of Music by giving a Piano Recital in the Music Hall of the College. Miss Bell, who is a pupil of Miss Louise Hillman, Chatham, gave a creditable rendition of the following numbers: Bach, Prelude and Fugue in C minor; Beethoven, Sonata Op. 31, No. 2; Schumann, Novelette, Op. 21; Staub, Sous Bois; Mendelssohn, Andante and Rondo Capriccioso; Chopin, Valse Op. 64, No. 2; Nocturne Op. 55, No. 1; Mendelssohn, Concerto Op. 25 (Andante and Presto), with orchestral accompaniment on a second piano, which was played by Marion Porter, A.T.Coll.M. Two vocal selections, "The Nightingale and the Rose" (Lyne) and "The Garden of Your Heart" (Ball) were sung by Cecile Pearson, a pupil of Olive Lloyd casey, A.T.Coll.M., and were much appreciated.

A recital highly deserving of merit was given on Wednesday evening, May 12th, by several piano and some vocal pupils of Miss Clara Jeffery, A.T.Coll.M. The interesting programme included selections form the following composers: Lohr, Sartorio, Schubert, Chaminade, Meyer-Helmund, Schafer, Sieveking, Nevin, Schytte, Cadman, Chopin and Dvorak. The pupils presented by Miss Jeffery all gave a good account of themselves, showing the results of careful training. Following are the names of those who contributed to the programme: George Gourlay, Isabel Brown, Elsie Shields, Vato Mitchell, Irene Herrington, Mildred Shields, Melville Gordon, Grace Gagen, Elsie Rice, Elsie Woods, Mae Drury, Mildred Daniels, Edna McCarty, Agnes McKee, Reta Muir, Vera Doidge, Nina Matthews and Clare Henley.

* *

A. D. JORDAN AT PANAMA EXHIBITION

A CANADIAN organist, Mr. Albert D. Jordan, of London, has had the honour of an invitation to play several recitals at the Panama-Pacific Exposition and leaves next week for San Francisco. Mr. Jordan, who has won distinction by his masterly playing, received his training under Dr. F. H. Torrington and claims the Toronto College of Music as his Alma Mater. He now occupies the position of Organist and Choir Director of the First Methodist Church, London, Ontario. On his return from the coast, Mr. Jordan will conduct the examinations of the Toronto College of Music in Western Canada, and will also give Organ Recitals in several of the principal cities en route.

* *

MARK HAMBOURG MASTERSCHOOL FOR PIANISTS

OWING to many requests from his American and Canadian admirers, Mark Hambourg, the famous Russian pianist, will establish a summer masterschool for advanced students of the pianoforte. An ideal spot was chosen on the Lake Kesaro, in the north part of Maine, with good accommodation for students. The artist will give illustrated recitals, private lessons and a thoroughly pianistic atmosphere will prevail. The pupils will be in constant association with their master. Every masterpiece of music will be analyzed and discussed and played by the pupils and teacher. A music hall was built specially for the weekly recitals and classes.

Those who wish to know the particulars are invited to write to the Hambourg Conservatory of Music, Toronto.

* *

ARTHUR BLIGHT'S SONG RECITAL

A LARGE audience assembled in the Forester's Hall on Saturday evening, May 1st, to hear the second of a series of four song recitals by pupils of the popular vocalist and singing master, Mr. Arthur Blight. The following participated in this interesting event; sopranos, Misses Margarite Homuth, Edna Wakefield, Marjorie Garlock; contralto, Miss Annie Tuttle; baritone, Messrs George Kilpatrick, and Mr. Melville Staples; bass, Mr. Clifford Sparling. An attractive programme was agreeably presented, and all revealed most promising talent. Miss Edna Wakefield, whose voice is fresh and juvenile, sang with considerable elasticity and style, and with a certain suggestiveness of future maturity. Recitals of this character are stimulating in many ways. Young vocal aspirants are given an opportunity to show their mettle and training, and they gain valuable experience in singing before friends and music lovers generally. Miss Jessie McAlpine, a pianiste of undoubted talent, and a W. O. Forsyth pupil, contributed a refined "song without words" by Mendelssohn, a Grieg Valse, and later an exhilarating performance of Moszkowski's Valse Op. 17. Miss Vera Hagerman made as usual a most careful and efficient accompanist.

* *

MR. WELSMAN'S PUPILS RECITAL

One of the most interesting recitals of the season was given by Mr. Frank S. Welsman's pupils in the Conservatory Hall on Friday evening, May 7th. Clean and fluent technique, an intelligent and musicianly idea of the works given, and a finished style characterised the work of the young pianists who took part, as indeed it does of all the pupils under Mr. Welsman's guidance. The programme, which was chosen from an interesting variety of composers, consisted of the first movement of the Bach Italian Concerto, by Miss Olive Cooper, Beethoven Sonata Op. 37, No. 2, Adagio sostenuto, Miss Beatrice Bush, Liszt's Etude in D flat, Miss Evelyn Graham; the two last movements of Mendelssohn's G minor Concerto, Miss Virginia Coyne; MacDowell Poem, Strauss "Intermezzo" and Rachmaninoff "Polichinelle," Miss Gladys Murray; Chopin Valse in E minor, Miss Jean Ross; the Allegro from the D minor Rubinstein Concerto, Miss Marjorie Harper; Liszt's Rhapsody No. 11, Miss Mary Endicott; and Les Preludes of Liszt, for two pianos, Miss Gladys Murray and Mr. Frederick Kahn. Mr. Erland Misener, a pupil of Mr. F. R. Blachford, assisted in giving an excellent programme by his playing of two violin numbers, the Andante from Mendelssohn's Violin Concerto and Musin's Mazurka.

* *

ST. PAUL'S PRESBYTERIAN CHOIR

THE Choir of St. Paul's Presbyterian Church (Barton Ave. and Bathurst St.), rendered Stainer's "Crucifixion" in the church auditorium on Wednesday evening, May 5th, under the direction of Mr. Maclean Borthwick, L.R.A.M. The Choir sang splendidly and the performance throughout was a remarkably good one, evidencing the careful attention Mr. Borthwick had devoted to its preparation. Mr. J. Goad rendered the tenor solos very acceptably and the bass solo parts were in the capable hands of Mr. E. C. Roy, Mr. J. Robinson and Mr. Borthwick himself. The accompaniments were artistically handled by the church organist, Mr. Roland R. Johnston, L.R.A.M.

* *

BLOOR STREET BAPTIST CHURCH

THE choir of Bloor St. Baptist Church, gave a very excellent performance of Gaul's "Holy City" on Friday evening, April 30th. The inclemency of the weather militated to a certain extent against a large audience, but did not detract in the slightest from the excellence of the rendering. The chorus work reflected the greatest credit on the skill of Mr. M. M. Stevenson as a chorus master, some very fine climaxes being attained, while the unaccompanied singing was particularly effective, a class of work in which Mr. Stevenson excels with his choir. Miss Irene Symons, the soprano soloist, besides doing excellent work in the choruses, gave an admirable rendering of the well-known solo, "These are They." In the ladies' chorus she produced a very fine effect on the top A flat at the end of her obligato, which was taken with an absolutely beautiful pianissimo. Miss Florence Fenton, contralto, gave an impressive rendering of her numbers, especially that of "Eye hath not seen," while Mr. T. E. Stuart-Stubbs, tenor, especially in his first number, "My Soul is Athirst for God," sang with beautiful quality and considerable interpretative ability. Mr. C. W. Dengate, baritone, appeared to advantage in the heavy number, "Behold, I create a new heavens and a new earth," and in the solo part of the ladies' chorus already mentioned. Miss Alice Trotter at the organ, and Mr. C. M. Passmore at the piano, both contributed much to the musical success of the performance.

WOMEN'S MUSICAL CLUB

All interested in the work of Musical Clubs will be gratified to learn that the past season has been one of steady growth in the different sections of the Women's Musical Club of Toronto. The programmes for the weekly recital were drafted along broad educational lines, a very special feature being the lectures arranged. Special mention must be made of the one delivered by Dr. J. C. McLennen upon the "Physical Basis of Music" in the Science Hall of the Physics Building of Toronto University. This lecture with its many experiements was of great value to students, as was also Dr. Ham's lecture on "Hugo Wolf and his work."

One feature of the Club work hitherto only partially developed was that of ensemble music. This department was especially well organized under the professional directorship of Miss Grace Smith—and delightful numbers given during the season have added much to the educational value of the year's work.

The Choral Club is one of the important divisions of the Women's Musical Club, and under the baton of Mr. Peter C. Kennedy has given two unusually fine programmes. A cantata, "The Golden Prince," by Hadley meriting special mention because of the difficulty of its dramatic form, and of the beauty of its interpretation by the Choral Club.

An innovation has been the exchange of programmes with musical clubs of other cities. The Women's Musical gave a programme before The Chromatic Club of Buffalo, N.Y., and that club and the Hamilton Duet Club gave programmes for The Women's Musical Club. This exchange proved most successful. Much interest in club work was stimulated and delightful programmes enjoyed.

One of the most important departments of work of The Women's Musical Club is that of the Philanthropic Section. This past season was the first in which such work was systematically undertaken. It opened with fifty-four volunteer workers and closed with one hundred and twenty-five including players, singers, vocal and instrumental teachers, conductors and readers. The work of the year was confined to the five settlements established in the city:—The Evangelia, The Central Neighborhood House, The Riverdale Settlement, St. Christopher House and The University Settlement. In addition to this, members assisted at the concert at the methodist mission, River St., and gave a concert for the Italian Methodist Mission. Ten regular accompanists were supplied for weekly and semi-weekly meetings, also monthly club meetings. Three conductors were supplied for Choral clubs and deserving pupils received tuition free. During the Christmas season a chorus of eight voices, trained by Mr. Kennedy in Christmas carols, sang at the following institutions, Riverdale Settlement, Home for Incurable Children, Hospital for Incurables, Western Hospital and The University Settlement.

The season of the club included twenty-one meetings. The membership was in advance of previous years. It was decided early in the year that all available funds, after paying the expenses of the club, would be devoted to a Patriotic cause. The executive committee has forwarded $250.00 to The University Base Hospital. The officers for the next season are:

President, Mrs. George Dickenson; 1st vice-president, Mrs. Faulds; 2nd vice-president, Mrs. Carolyn Warren; 3rd, vice-president, Miss Grace Smith; recording secretary, Mrs. A. L. Ellsworth; corresponding secretary, Mrs. Dalton Davies; treasurer, Mrs. John Ross; convener philanthropic committee, Mrs. Tower Fergusson; convener ensemble committee, Miss M. A. E. Clarke; convener piano, Miss Eugenie Quehen; convener vocal, Miss Madeleine Carter; convener entertainment, Mrs. W. J. Elliott; president of the choral club, Mrs. A. H. C. Proctor; convener of the concert committee, Mrs. John Jennings.

* *

MISS BEATRICE COLLINS' RECITAL

Miss Beatrice Collins, of Sault Ste Marie, Ontario, a young pianist of promise, gave her graduating recital at the Toronto College of Music, on Monday evening, May 3rd, playing the following numbers: Bach, Prelude and Fugue in D; Beethoven, Sonata, Op. 57, Allegro, Andante, Presto; Chopin, Berceuse; MacDowell, Polonaise; Wieniawski, Valse de Concert, D flat, Op. 3; Liszt, Rhapsodie No. 12; Mendelssohn, Concerto in D minor (with orchestral accompaniment on second piano by Miss Hazel Workman, Lindsay).

Miss Collins is equipped with a good technic and refined style, and throughout her programme showed the results of careful training. Her teachers, the Sisters of St. Joseph, Lindsay, Ontario, are to be congratulated upon her success.

The programme was varied by the singing of the Misses Dorothy and Eileen McGann, whose charming voices were heard in Drummond's "Rosebud," "Beauty Sleep" by Arditi and a vocal duet, "A Night in Venice" by Lucantoni. These young ladies are pupils of Dr. Torrington, who accompanied them at the piano.

NEW MUSIC

Boosey & Co.—New Issues are:—

Dr. Herbert Brewer has again exemplified the rare faculty of absolute unity between words and music in his admirable portrayal of the pure sentiment of P. J. O'Reilly's love poem "Mine"—a poem that has idealism without the saccharine metaphors usually associated with this character of verse. In its impassioned though unforced climaxes, depth of feeling and sheer beauty, this song cannot fail to create a lasting impression on the true music lover.

That a great artist like John McCormack should accept the dedication of and consistently programme a song by his own accompanist is the best tribute that can be paid to "When the Dew is Falling" by Edwin Schneider whose treatment of the gossamer-like inspiration in Fiona Macleod's poem will manifestly add to his reputation as a composer.

Of all the verses of that great bard Longfellow, there is none more beautiful than the short extract from "Tales of a Wayside Inn" which T. Wilkinson Stephenson has most feelingly and reverentially set to music under the title "Ships That Pass in the Night." The voice part is intoned over a deep and full-chorded accompaniment which moves with all the sombre restlessness and stately grandeur of the ocean's swell, portraying most realistically the sense and sentiment of the verse.

C. Linn Seiler—the promising young American composer whose recent vocal efforts have been so favourably received, draws a vivid musical picture from the inspiration of Reginald Wright Kauffman's well-known verses—"Love's Offertory." To this song, having material adaptable to less modern treatment than some of his other subjects, Mr. Seiler has given a wealth of melody and an impassioned appeal that should satisfy all tastes, while the compass which is but an octave and a third although the variance of tonal changes create the impression of a much greater extension, qualifies it for use by any voice.

In "Timothy" Harold Craxton has given a most original and captivating little song of prayerful personality. It hardly needs any other commendation than that it is one of the most effective encore numbers in the repertoire of Mme. Clare Butt.

"Daffadowndilly" is Percy Bowie's rhythmically graceful, and really tuneful setting of Ellen Fuller's verses on the arrival of Spring. Constructed in the manner of the Old English School, this number has much charm and freshness and will appeal very forcibly to those who favour the direct and untrammelled style of vocal expression.

Francis Dorel, who has jumped into popularity notably by his last highly successful song, "The Garden of your Heart," promises in his latest offering "Love Bells" to win yet more laurels. This is a love song of great beauty and delicately tender sentiment with an accompaniment that is a revelation of descriptiveness and effective tonal values. In its direct appeal to the music loving public at large it should at once command the attention of light concert, hotel and vaudeville singers.

Richard Walthew's name stands for the highest achievements amongst contemporary composers, and "To Pyrrha" is a work which marks the true idealist. Constructed as a rondo for voice and piano this number is, both in words and music, true to the classic form, a quality that alone should commend it to every singer who has a spark of appreciation for real artistic merit.

"The Call of the Roses" by Harold Samuel is a bright, vivacious waltz song. Plentiful marks of expression and tempo give this song great value for teaching, but it is equally good for recital use, especially by coloratura sopranos who will find it particularly effective and grateful.

A stirring martial song is Herbert Oliver's "On the March," an extract from the cycle "Songs of a Vivandiere." Although relating to war and its environs, the text of this song is positively neutral, while the spirit of the music is universal in its appeal both in respect to atmosphere and description.

Messrs Edwin Ashdown, Limited, of London (Toronto, The Anglo Canadian Music Co.) have published a work by Dr. James Lyon entitled 100 Sight Singing Exercises for Soprano or Contralto Voices, in two, three and four parts. A valuable collection for any school, chorus, or other organization interested in that most useful but sadly neglected accomplishment, sight singing.

Dr. Bellair's "Elements of Pianoforte Technique," (London, Enoch and Sons) is fast gaining ground as an almost indispensable, instruction book for all who are interested in sound pianoforte ground work. The rhythmic element which Dr. Bellair uses in this work, makes it very interesting to the pupil.

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MICHAEL O'LEARY, V.C.

A NEW song of considerable interest at the present moment is entitled "Michael O'Leary, V.C." The verses by John McGrath are written around the immortal story of how Lance-Corporal Michael O'Leary of the 1st Battalion Irish Guards won his Victoria Cross, for conspicuous bravery at Cuinchy on the 1st February, 1915. When forming one of the storming party which advanced against the enemy's barricades he rushed to the front and himself killed five Germans who were holding the first barricade after which he attacked a second barricade about 60 yards farther on, which he captured after killing three of the enemy and making prisoners of two more. Lance-Corporal O'Leary thus practically captured the enemy's position by himself and prevented the rest of the attacking party from being fired upon.

Sir Frederick Bridge has given a vigorous musical setting, with an irresistible Irish lilt to Mr. McGrath's verses. The song is sung in London by Ben Davies and Charles Tree.

* *

MR. AND MISS CHARLES SAVED

AMONG the passengers on the ill-fated liner "Lusitania" who were saved, were Mr. J. H. Charles, the genial chairman of the choir committee of Victoria Presbyterian Church, and his daughter, Miss Doris Charles, a leading soprano of the choir.

In a cable from Mr. Jas. Bohan, also saved from a watery grave, he says; "Mr. J. H. Charles of Toronto was saved by his daughter Doris who kept him above water for two and a half hours, he being unable to swim. Mr. Charles was unconscious for three hours after being rescued and had his daughter not been so expert a swimmer, he would undoubtedly have been lost." A strange thing about it is the fact that Mr. Charles decided only the day before the date of sailing to take his daughter with him and by a lucky chance was able to secure a passage for her. MUSICAL CANADA offers congratulations to Mr. Charles and his plucky daughter, Doris, both of whom are most popular in musical circles in the west end.

* *

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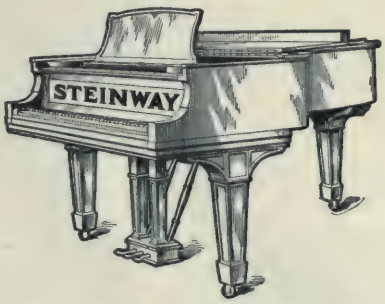

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IMPRESSIONISM IN MUSIC

(*Special to* MUSICAL CANADA *by Herbert Antcliffe.*)

ONE of the greatest drawbacks to music from the point of view of the person who has to write about or describe it is the constant necessity of borrowing from other arts or from other matters of every day life terms by which to suggest its qualities and conditions This necessity arises quite apart from any analogy of other arts; for we speak for instance of the "sweetness" of a voice or a melody without any suggestion that there is any relation between these and substances of a saccharine nature. Similarly we have "Form" in music, as we have also "Poetic charm." With the advent of what is called Impressionism we find the position in some respects reversed, and terms essentially and exactly descriptive of tonal art alone used in reference to painting and nearly related arts. And impressionism is distinctly a musical characteristic. It is true that the term was not adopted to describe music or any of its qualities or tendencies until some time after it had become a common term for certain characteristics and manners in painting. This was simply owing to the fact that music as we know it is the youngest of the arts, and in its development is several steps behind the others; consequently the characteristics which can come within the definition of the word did not become evident in music so soon as in arts which in their nature are representative.

Impressionism in painting was the result of a recognition of the true value of light in relation to all the circumstances of the vision. It was an attempt to avoid the bald representation of objects as by our intelligence we know them to be, and to give representations of such objects as they appear to our senses amid the atmospheric conditions governing the main light and all the reflected lights and the shadows and vague half lights which result from such conditions. Similarly impressionism in music is the result of a recognition of the true value of natural sounds

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in relation to all the circumstances of audition and the method of utilising them. It is a record of the effect of our circumstances upon our feelings expressed in the terms of natural sounds made articulate. One thing it certainly is not. It is not a mere haphazard, free and easy sort of art in which no rule is observed nor precedent recognised. To convey an impression from the mind of one person to that of another rules must be observed and precedents followed. The rule in this case is made by nature, and it is formulated and the precedent is laid down by man. With music the rule is that of the use of harmonic effects in such a manner as to fall sympathetically on the ear; the precedent is that of some recognised tonality or formula of scale and chord construction. The real impressionist does not entirely discard convention, though he makes use only of such of it as serves his purpose. The abuse of convention, either by a too great or a too little regard for it, will never make a true record of impressions, for self-consciousness in the record is fatal to its effectiveness.

It is in the recognition of the value of natural sounds in relation to their circumstances that such a composer as Claude Debussy most succeeds, and in the difficulty he finds in bringing that recognition within the scope of rule and precedent that he most nearly fails as an impressionist. Whether Debussy himself is or is not the most inspired member, or the leader, of a school, or is merely a highly talented individualist, does not affect his position as an example of success and failure in impressionism. His works are well-known and their characteristics generally recognised, so that a reference to them will suggest some definite class or work included in the designation. What gives him his position in this respect is that he aims at, and to a large extent succeeds in realising the value of the elements of sound that really carry effect in all we hear; that reach and impress the effect upon the mind of the majority; that is, of secondary and ultimate sounds, or what we technically know as overtones or harmonics. These are to the ear pretty much what reflections are to the eye. And as most of the light (or, according to some authorities, all of it) by which we perceive the objects around us is reflected, so the sounds we hear are commonly not fundamental or generating sounds, but upper partials or secondary sounds. The most striking (in several senses) and the most common example of this is that of the ordinary church bell. Most people are aware of the fact that the principal note heard in a bell tone is not the lowest or generating tone, but the first harmonic, an octave above it. Heard in the distance the

tones of a peal of bells are indistinct and jumbled in a beautiful frenzy of sound; for it is the total conglomeration of the various harmonics generated on the different originating notes that reaches the casual hearer. The same thing occurs with other sounds both vocal and instrumental. The horn player is seldom called upon to play the lowest note of his gamut; that is the generating note of all the others. The harmonics of the third and higher ranks are those he chiefly uses. Or with the voice—particularly the speaking voice—it is the same. The muffled sounds we hear of persons talking in an adjoining room, or at a distance, are not the actual tones first emitted. These may be quite clear and bright, and the articulation perfectly distinct; but the sound that reaches beyond a very short distance is that of resultant tones caused by the refraction of air beats. This is what the musical impressionist endeavours to convey—not the cause of tonal beauty but its effect. Just as the painter does not paint what he knows to be the cause of the colouring and of the light and shade effects of a tree and its leaves but the impression conveyed to his eye, so the impressionist musician endeavours to carry to his hearers not the cause of certain emotions or thoughts, but the thoughts and emotions themselves.

Not all who are called so are truly impressionists, while many who would be surprised to find themselves so described are impressionists in the fullest and best sense of the term, and the methods employed by and the aims of the various composers with regard to the actual scope and detail of their work are widely divergent. While some impressionist composers aim at frank programme music, more of them are what has been aptly called "landscape-composers," while some claim to follow classical precedents and employ abstract music only. Frederick Delius may be entirely chromatic while following only the ordinary tuning of ears and instruments now in vogue; Debussy experimenting in harmonics indistinguishable by the ordinary ear, if not inaudible to it; d'Indy and Bantock employing scales and modes unrecognised in any existing system of tonality; yet they are all impressionists because they are seeking to arrive at the true value of tones in relation to their expressive qualities. So when they write music to be sung to words, Debussy is not less an impressionist because he considers that the words should be used only in a literal sense; nor is Delius necessarily more so because he recognises the acoustic properties of certain vowels, and by vocalising them adds the human voice to his means for creating a background.

The creation of a background is one of the most important matters in recording an impression. Any doubt as to the importance of background in the impression of matters other than music will be removed by a consideration of a thunderstorm. A flash of lightning which against the black background of the overcharged thundercloud is terrifying in its vividness would be lost in the brilliance of the tropical sun. The splendour of the prima donna's voice is ineffective if each member of orchestra and chorus is equally brilliant. We may say therefore that impressionism is largely the art of creating appropriate backgrounds, against which the principal figures stand in their proper relation of striking prominence or faintly defined individuality. If the whole attention be devoted to the figures the truth of the impression fails; other failures arise, and these mainly among those who imagine their work to rank as impressionistic merely because it has certain of the external characteristics of impressionism, through forgetfulness of the fact that nature and life must have outstanding features which make them definite and real, and cannot be concerned alone in the vagaries of background. The thundercloud would not be a storm without the lightning, just as the impression of the lightning would be lost without the cloud.

Of course, like all other movements in their early days, this impressionistic tendency is full of crudities and extravagances. Did not the early composers of polyphonic music waste their time in useless enigmas and trick compositions—canons and catches and rounds which had no musical value whatever? And when contrapuntal music was resigning pride of place to homophony and thematic development, how many dry and worthless Themes with variations, sonatas, overtures, symphonies and other works of standard form were penned. So now we get tone-poems and lyric pieces and sketches full of vagueness and blurred indefinite sound which the composers fondly hope and imagine are products of that impressionism with which the music of the future is to be infused. They are and they are not. They contain certain of its elements, they express half of its truth, but they fail of the other half and lack other of its elements. It is not that the true impressionist desires to do anything which others do not desire also, he only intends to achieve what others have attempted and failed of doing by employing methods which he considers are likely to be more successful. His aim is to interpret nature in a manner "most proper to his Art." That methods differ and the results of such methods vary is simply one of those accidents of nature

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and of the development of art without which the individual art would soon die of inanition.

* *

THE PIANO WORKS OF MOSZKOWSKI

By George Lowe

(From *The Monthly Musical Record.*)

To Poland we owe the sensitive art of Frederick Chopin, and to Poland also we are indebted for the brilliant compositions of Maurice Moszkowski. In the works of both composers, despite their cosmopolitan training, racial characteristics are strongly prominent. Their music reflects both the fiery patriotism of their country's manhood, and also the grace and coquetry of their women. It is true that the art of the older composer has an æsthetic delicacy that is not touched by his successor, but all who are well acquainted with the piano-work of Moszkowski recognize in it a magnetic freshness and charm that has a fascination all its own.

The music of Moszkowski follows in legitimate line that of Schumann and Chopin. It is romantically conceived and built up out of well-sustained melodies and bold harmonies not too remotely related. The wealth of melody and the generally attractive quality of the rhythms are marked features in the work of this composer. There is no hesitancy in the sequence of his musical themes. They flow from a source that is clear and undisturbed. He does not give us a two-bar phrase and juggle with it in the inimitable manner of Grieg; nor does he generally subject his themes to any complicated development. Ideas flow through him so freely that, like Schubert, he is lavish in the use of them, and it is often the sense of the crowding of one spontaneous musical thought on another that makes his work so fascinating. One's attention is never allowed to flag. It must not be imagined from this, however, that his works are shapeless or lacking in design for through all their exuberances of fancy, careful and clever craftsmanship is always apparent. The brilliancy of effect, however, often makes us forget the constructive art by which it is achieved.

As an impressionist writer, Moszkowski falls below the level of many of our modern composers. He cannot paint tonal pictures of the various phases and phenomena of nature with the same vividness that the late Edward MacDowell did or that Debussy, Ravel, Scott, and others continue to do to-day. His study, "Les Vagues," for instance, is very attractive and melodious; but it is not suggestive of the beautiful inner heart of nature as the poetic brain of the great American composer would probably have im-

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agined it. Moszkowski's little piece "Sur l'eau" (Op. 83, No. 2) again, is just a number built up out of arpeggios and broken chords, and lacks the poetic vision that makes for enchantment.

Moszkowski's music is more full of the lust of life and action than "sicklied o'er with the pale cast of thought" in fact. Herein it follows the bent of its Polish origin. It rarely touches the depths of emotion, but is occasionally pensively plaintive as in such beautiful melodic fragments as the "Romance" and "Siciliano," of Op. 42, the "Monologue" and "Impromtu" of Op. 31, Melodie (Op. 18, No. 1) and "Elegie" (Op. 83, No. 1). The best fruits of the composer's genius, however, are to be found in his exhilaratingly original dance music. In this he has only two rivals—Chopin and Grieg—and his music approximates more closely to that of the former than to that of the latter. The "Polonaise" (Op. 17, No. 1) and the "Polonaise" (Op. 18, No. 5) are a tribute to his own country. Both of these are full-blooded compositions of real vital character, brilliant and striking in thematic matter, and very effective as concert pieces. In the second, we feel the warlike spirit of the country ever eager to shake itself free from the heel of the oppressor, whilst gentler passages reflect the more peaceful aspects of the country's history. The first of these polonaises is less strenuous in character than the second. The splendid "Poland" from the Suite "From Foreign Parts" (Op. 23) also represents the composer at his highest level. There is a tone of fierce and undaunted resolve in the opening theme that arrests the attention at once by reason of its earnestness, and when this gives place later to a more peaceful theme representative of homely phases of life, it is only to appear again with redoubled vigour later. The piece closes in gloom as if to suggest a prophetic fate. The "Polish Folk-dances" of Op. 55 are also attractive compositions.

Moszkowski has been particularly successful with pieces founded on Spanish dance rhythms. It was his five Spanish Dances (Op. 12) that first brought him fame. The grace, originality, and wild abandon of these dances were quick in catching the public fancy, and this led the composer to pen many more works in the same vein. The second set of "Spanish Dances" (Op. 21), comprising four numbers, realized the promise of the first set. There was the same irresistible swing of the melody, so suggestive of the swish of skirts and the clatter of castanets, and the same debonair gaiety and general meridional atmosphere. The last dance in particular is full of riotous colour. "Spain," the third number of the suite already mentioned—"From Foreign

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Parts" (Op. 23)—is also an effective concert piece, though in rather lesser degree. Of particular fascination, too, are the "Caprice Espagnol" (Op. 37) with its reiterated notes and many themes; the ear-haunting "Habanera" (Op. 65, No. 3); and the ballet-music from "Boabdil" ("Malaguena," "Scherzo-Valse" and "Maurische Fantasia").

Like Chopin, Moszkowski has shown his partiality for the waltz measure and many of his most bewitching compositions take this form. His "Cinq Valses" (Op. 8) are among the most popular of his earlier works. Here we have music of the simplest framework and of the most exhilarating verve. Only one of these waltzes—namely, the second—strikes a serious note, and the mood is pensive rather than painful. The first waltz has a main theme full of fiery energy, the leaping chords by which it is supported giving it an air of bravura that is irresistible in its appeal. The third is a graceful number in the form of a canon, cleverly constructed and very pleasingly melodious. The fourth again is full of the *joie de vivre*, and rushes along breathlessly from start to finish, whilst the last is a number of great dignity with a broad, sweeping melody, and bold, strong harmonies. In all these waltzes we feel the surging of the hot blood of youth, and it is this that constitutes their chief charm. Another fascinating number is the "Valse brillante" in A flat, which is full of the same youthful verve, and flows over with ear-haunting melody. Then we have the rather more elaborate and still finer waltz, Op. 17, No. 3, that Chopin himself might have felt proud to have written, and the beautiful "Love-Waltz" from the "Fruhling" Suite (Op. 57). The five "Tanz-Momente" of Op. 89 have also very great interest. The first, "Valse-Prelude," in B flat is an *allegro con fuoco*, both tuneful and brilliant; the second, "Valse Mignonne," is very simple in character, and its chief claim to merit lies in the charming and easy-flowing nature of its melody; the third "Valse triste," too, should appeal to all, by reason of the beauty of its plaintive melancholy; the fourth "Valse tendre," though pleasing, is the least original and interesting number of the set, whilst, by way of compensation, the last, "Valse Tourbillon" is the most fascinating, and has a middle movement of a particularly captivating nature.

Among dance numbers, the "Minuet" (Op. 17, No. 2) should not be forgotten, for, despite the fact that it is a little prolix, it has a grace and charm that is very commendable. Beyond this, we have the tuneful "Russia," the brilliant "Italy" (in the form of a tarantella), and the wild and fascinating "Hungary" (in the form

of a czardas) from the Suite "From Foreign Parts."

Apart from the music in dance form, there are many other compositions of considerable merit. Thus, the "Scherzino," "Marche," and "Etude" of Op. 18 are all effective and not too difficult, so that they are very useful for the student who is not too far advanced. The "Barcarolle" and "Tarantella" of Op. 27 are more difficult, and, though somewhat meretricious in character, repay careful study. The "Five Miniatures" of Op. 28, however, have much greater sincerity of purpose. The first of these is a simple and pleasing number in gavotte measure; the second is more gay and starts off with a perky little theme that indicates its character at once; the third is a opening in E minor in simple ternary form, of which the opening part is bright and vivacious, and the middle portion in E major is sentimental in character; the fourth, an *allegretto grazioso* in E, is the most captivating number of the group and particularly melodious, well paving the way for the last number, a graceful and joyous waltz in G. The "Allegro Scherzando," Op. 20, too, has interest, though it is less spontaneous than some of the other works from the same pen.

The various numbers forming the composer's Op. 83 are peculiarly serviceable for teaching purposes by reason of their moderate difficulty and their power of enchaining the student's interest. The first and second of these have already been mentioned; the third, "Vieux Pastel," is in waltz time and good as a study in *staccato* and *legato* playing and also in octaves; the fourth is a simple "Canon" of melodious character; the fifth, "Chanson Populaire" is what its title implies, whilst the last number "Chanson Napolitaine" is more in the form of a sprightly tarantella. Similar in style, and equally useful to the music teacher, are the four "Moments Musicaux," Op. 84, of which the first a *Con moto* in B flat, is in the nature of a song without words; the second, a *Moderato* in F is pastoral in character and tunefully pleasing; the third, a *Maestoso* in C minor is fairly interesting; and the fourth and last, an *Animato* in G is particularly delightful in a simple fashion.

Of the three "Etudes de Concert" (Op. 24), the first, "Les Vagues," has already been mentioned; the second, "Il lamento," as the title indicates, is plaintive in character and it is also very impressive, whilst the third, a *vivace* in C, is an excellent study in rapid octave playing both in scale passages and large leaps. The composer's two volumes of "Melodic Studies" in dexterity and style, Op. 91, should also be of the greatest service to students by reason of the compiler's long experience and well-known success as a music teacher.

It might be added that the various numbers comprised in Op. 8, 12, 21, and 23, mentioned above, appeared originally as pianoforte duets, a branch of composition of which Moszkowski has made a speciality, and that they have since been arranged in solo form.

It is by his delightful dance music that Moszkowski will probably always be best known. In this there is no cause for regret. All the great writers for the piano have attempted something in this line, some with great success, others with signal failure. Moszkowski, like Chopin, has shown how dance music may be both scholarly and artistic, and if he fails to stimulate our intellect or stir any depths of emotion, he sets our pulses tingling and makes us feel the glamour of

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NEW STYLE STREET MUSIC IN LONDON

A NEW type of street musician, a direct consequence of the war, has arisen in London. It appears likely, in the opinion of the London *Times*, to take the place of the Italian oragn-grinders and of the gentlemen with elastic cheeks and battered cornets who for several reasons found the vicinity of a public-house the most desirable setting for their exertions:

The new street performer belongs, primarily, to the musician class. Whether instrumentalist or vocalist he or she, it is evident, has been accustomed to an audience of a more cultured class. But it is doubtful whether such an audience has ever proved so sympathetic as the present one.

It is round the Oxford Street region that one finds the majority of these performers. The side turnings offer few possibilities of obstruction, and the public, with leisure to spend, is always present. At times, in the luncheon hours, between Tottenham Court Road and Oxford Circus, one can find as many as half a dozen of these itinerant parties. Violinists, 'cellists, and pianists comprise most sets of performers. Obviously all have been trained in orchestras, and even now when funds are at a low ebb on account of war depression, they do not stoop to playing what might be termed "street" music. On the contrary, their programme invariably leans to the classical; and, surprising as it may seem, their choice practically always receives the popular approval.

A striking instance of this was seen yesterday. A man and a woman, playing the violin and violoncello, respectively, accompanied by a pretty child of four, had taken up a position near Oxford Circus. They were Belgian refugees, professional musicians who had lost their all in the siege of Antwerp. Their programme, with the exception of the Allies' national anthems, might hardly have been regarded by the critic as suited to the

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taste of a street audience, yet it was marvellous how they secured and held their listeners. Moreover, one saw the office boy and the girl typist drop their coppers into the collection-box —a violin case draped with the Belgian flag— as well as well-dressed women their silver.

But the movement has gone farther afield still. In the neighborhood of Hampstead there is a mysterious lady possessing a really fine voice, accompanied by a piano mounted on a cart, who is a source of genuine delight to her listeners. It is said that she is making a really good income out of her strolling concerts.

* *

TORONTO OPERATIC SOCIETY

THE latest addition to the musical organizations of the city is the Toronto Operatic Society. This movement, although of recent inception, promises to be a very prominent and welcome addition to the musical life of the city, aiming, as it does, to fill a gap which here exists, viz., the lack of opera or music drama. No time could be more opportune than the present for the launching of such an enterprise, since, so far as can be known from the musical agencies, no opera company is making a tour of the United States and Canada during the forthcoming season. A committee of several prominent business men has taken up the scheme, and already plans are being discussed and adopted with a view to guarantee the successful issue of the project. Mr. Elliott Haslam has been selected as musical director and first conductor. This choice is a wise one. Mr. Haslam's wide and practical experience in grand opera in English, French and Italian will make him invaluable. A competent assistant conductor and chorus master with a repetiteur will be added later. The programme of the season's performances will shortly be announced. Applications from competent choristers with good voices and possessing the physique necessary for grand opera are invited. Such applications should be addressed to the honorary secretary, 29 Wellesley Street, Toronto.

* *

ANGELL M. READ'S ARTICLE

The Buffalo News:—

Angelo M. Read, the able and well-known composer and teacher of this city, has just had an article on "Music: A Branch of Education in the Public Schools" published in a Toronto monthly musical magazine, MUSICAL CANADA. Mr. Read writes with great breadth of view and with far-seeing wisdom on the highly important subject of public school music; among other things saying: "Singing should teach the child how to better punctuate his ordinary reading lessons, for to sing without proper punctuation is as impossible as it is to live without breathing correctly. One is as essential to the proper understanding of the text as the other is to life itself, yet how grievously faulty both are in the average person."

* *

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MR. HUBERT S. MARTINDALE has recently been appointed organist and choirmaster of High Park Avenue Methodist Church, to fill the vacancy left by his resignation of Dr. Torrington, who has held that position since leaving the Metropolitan Church. Mr. Martindale is one of the youngest members of his profession, and his rapid rise is due to a careful training under the eminent organist. Arthur Blakeley, late of Sherbourne Street Methodist Church, and to his own ability and enthusiasm in this particular branch of musical activity. During the past five years he has built up two excellent choirs, one in Hope Church, East Toronto, and the other in Carlton Street Methodist Church, where he has presided for the last two years. Mr. Martindale is a graduate in present studying for his Music Bachelor's degree, under Mr. W. O. Forstyh.

* *

RUDOLF LARSEN, the Danish violinist, who has, during the past year, made himself very popular at the Toronto Conservatory of Music as a teacher of the violin, is spending the summer months at his home in the State of Vermont.

* *

APPOINTED ORGANIST

MR. F. E. GOODWIN has been appointed organist and choirmaster of Carlton Street Methodist Church, and will commence his duties early in July.

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M. M. STEVENSON RESIGNS

MR. M. M. STEVENSON, who for the past seven and a half years has been organist and choirmaster in Bloor Street Baptist Chuch, has resigned his position there, and leaves on August 31st. Mr. Stevenson's qualities as a conductor are well recognized, and his choir is noted for the excellence of its unaccompanied singing.

* *

MUSICAL DEGREES

The following students were successful at the various University of Toronto examinations leading to the degree of Bachelor of Music. Where a subject in brackets follows a name, a supplemental examination in that subject must be passed.

First Year—A. P. Birks, Miss M. E. Borer, Miss M. M. Gallion, A. K. Putland, R. F. Clarke (harmony).

Second Year—Miss R. Forfar, A. E. Whitehead.

Third Year—F. Fowler, Miss E. C. Potter (exercise), L. Roberts (harmony exercise), A. E. Semple, Miss I. White (counter-point, exercise, practical music).

* *

"THE GERMAN SPY"

At the concert given in the Euclid Avenue Methodist Church, June 8th, Mrs. May Anderson Trestrail, director of dramatic art at the Canadian Academy of Music, produced "The German Spy," a short one-act sketch, which she had written for the occasion. The scene was laid in the office of Henry Muller, the German spy, who is worried because of having misplaced a letter of introduction he was giving to a confederate who was to sail for Germany. The letter is found by Gaggles Fagin, a humorous Irishman, employed as clerk in Muller's office, but who has enlisted with the Canadian contingent. Faggles turns the letter over to Jack Hope, another employee of Muller's who has enlisted. Muller is jealous of Jack Hope because the latter has won first place in the affections of Mary Merriman, and so seeks by a clever ruse to implicate Hope on a charge of theft, but at the last moment Muller is confronted with his own treachery and arrested, everything ending happily. The play was very commendably produced by the "Bush Boys" and was enthusiastically received by the large audience, the patriotic nature of the sketch appealing to their imagination and evoking whistles, cat-calls, hisses, stamping of feet and enthusiastic applause at the finish. The cast was as follows: Henry Muller, the spy, A. J. Hutcheson; Herr Von Krutz, his confederate, R. Telfer; Jack

Hope, Muller's head clerk, F. Dunlop; Faggles Fagin, another clerk, B. O'Neil; Captain Merriman of the Q.O.R., W. E. Long; Mary Merriman, his daughter, Miss S. Bush; Nancy Treat, her maid, Miss Flo Dunlop; first policemen, Sid Lane; second policeman, K. Leriche; messenger, Gordon Sproul.

* *

TORONTO CLEF CLUB

At the annual meeting of the Toronto Clef Club held on Saturday evening June 12th, in the rooms of the Heliconian Club, the following officers were elected: President, George D. Atkinson; vice-president, A. T. Cringan; secretary, W. E. Fairclough; treasurer, T. Arthur Oliver. Executive committee, Dr. A. S. Vogt, J. McNally and T. J. Palmer.

* *

STEVENSON PUPILS' RECITAL

A vocal recital was given by pupils of Mr. M. M. Stevenson in the Toronto Concervatory of Music on Thursday, May 27th, before a capacity audience, at which fifteen of Mr. Stevenson's pupils took part. Whether Mr. Stevenson has a special aptitude for discovering good singers or whether his system of training them is responsible for the result, the fact remains that he always shows an exceptional number of outstandingly good voices who interpret the numbers allotted to them in a very artistic manner. To have four male singers who can form a quartette and sing one of Bishop's glees as the quartette, composed of Messrs. Williams, Stubbs, Dengate and White sang it, is something to be proud of. Songs by Gounod, Verdi, Haydn, Arditi, Landon Ronald, Henschel, etc., were sung by Misses Murriel Stark, Pearl Steinhoff, Isabelle Gilchrist, Isabelle S. Irons, Christine Attwell, Olivia Harris, Louise M. Risdon, Mrs. J. Witchall, Mrs. M. G. McCarty, Messrs. T. E. Stuart Stubbs, E. Pierce Williams, C. W Dengate, W. A. Atkinson, Harry Barron and Dr. W. Edgar White. Miss Beatrice gave a beautiful violin obligato to Braga's Serenata, and Mr. Harold Tomlinson acted in a very capable manner as accompanist. Miss Irene Symons, who acts in the capacity of assistant and demonstrator to Mr. Stevenson, played a number of accompaniments very acceptably, while Mr. Stevenson accompanied Liddle's "Abide with Me" on the organ.

The Stevenson Studio Club, after a most successful season, held its final "open meeting" in the Toronto Conservatory of Music on Saturday, May 27th. On the suggestion of Miss Irene Symons, Mr. Stevenson's assistant and demonstrator, a collection was made on behalf of the Canadian soldiers at the front, by which the club was enabled to send through the Red Cross Society to our brave fellows 1,500 of the best cigarettes.

The proposition to form the club into a Choral Society and to perform some of the best operatic choruses at the "open meetings" was unanimously adopted. "The Soldiers' Choruses" from "Faust" and "The March from Tannhauser" were among the choruses suggested.

* *

THE TORONTO CONSERVATORY OF MUSIC

The Conservatory closed for the summer vacation on June 30th, after a remarkably prosperous season judged from all standpoints and particularly that of the unfortunate and deplorable conditions of war, which have naturally not been without effect on all educational institutions. While there is little doubt that schools and colleges have felt the national strain as well as other organizations, yet the temper of the people has been in the main rational and free from panic, and from the large registration at the Toronto Conservatory, and the enthusiasm and zeal displayed in all departments one is led to believe that perhaps a spirit of even increased endeavour and unusual concentration has aminated both students and teachers during the past seaon.

The seven commencement recitals held during the late spring were of a nature to fully justify the highest expectations of all conversant with the Conservatory's standing in the past, and the innovation seemed to commend itself warmly to the large audiences present on each occasion. The June examinations were, in point of numbers, larger than in any previous year, from which fact alone may be gathered the strength of the Conservatory's position, as an institution most firmly anchored in the respect and estimation of the public.

As successor of the late Dr. Fisher, the present musical director, Dr. A. S. Vogt, has every reason to be proud of the undiminished success and prestige of the Conservatory under his careful supervision, and the personnel of the Board of Governors, Faculty and office staff, remain practically unchanged, but all equally animated by devotion to the needs of the institution, which will re-open September 1st, 1915.

* *

ORNSTEIN RECITALS

The Sanders Musical Bureau have postponed the Ornstein recitals until the fall.

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Choirmaster Christ Church Cathedral
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THE CANADIAN ACADEMY OF MUSIC

The Canadian Academy of Music has concluded a most successful season. Even although the war has had a natural effect on the attendance of students, the artistic results have been better than ever. The Academy has always aimed at certain ideals and though of necessity slow, it is apparent that their realization is no idle dream. The standard of work accomplished by students this year has been more than satisfactory. The younger students are in many instances showing signs of great promise for future development. In the advanced departments an artistic level has been attained which not only the institution but Canada has a right to be proud of. These young artists, for so many of them are, demand by merit alone an earnest critical consideration. That they will yet vindicate themselves triumphantly in many quarters there can be little doubt.

Recitals in June were numerous. Miss Angela T. Breen, a pupil of Mr. Peter C. Kennedy, gave a very successful pianoforte recital, in which she had the valuable assistance of Miss Marie Southall, pupil of Mr. Luigi von Kunits. The two artists played brilliantly and with exceptional technical certainty.

A Sonata recital which included sonatas by Mozart, Beethoven and Brahms for violin and piano was given by Miss Naomi Wedd and Miss Edith Turnbull, pianists, and Mr. Luigi von Kunits, violinist. Mr. von Kunits has a special ensemble class for advanced pianists and the great benefit to be derived from such study could be well estimated from the splendid interpretation of the sonatas performed.

Two representative closing recitals, which were attended by very large audiences, drew forth most enthusiastic comments from the critics. The students participating were: Miss Marjorie Martin; Miss Ruth Treblicock; Miss Lillian Steinberg; Mr. Benedick Clarke; Mr. Norman Colvin; Mr Dalton McLaughlin; Miss Lenor Ivey; Mr. Arthur Ely; Miss Gretta Doherty; Mr. Blake Lister; Miss Angela T. Breen; Miss Edith Pengilley; Miss Madelyn Stretton; Miss Betty Grove; Mr. Burness Kilgour; Miss Hazel Byram; Miss Kate Prest; Miss Marjorie Bongard; Miss Leila Auger; Mr. Harry Jackson; Miss Beulah Betz; Mr. W. W. Perkins; Miss Alma Barnes and Miss Isabel Qua; representing the following teachers: Mr. Peter C. Kennedy; Mr. J. Y. S. Ross; Mr. Otto Morando; Mr. Luigi von Kunits; Mr. Wm. G. Armstrong; Mr Richard Tattersall; Mr. Stanley Adams; Mrs. C. E. Grove; Mrs. E. Varty-Roberts; Miss M. Bauchop and Miss Laura Newman.

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In another recital Mrs. Trestrail's elocution pupils took a prominent part. A charming little sketch written by Mrs. Trestrail for her very young pupils was specially interesting.

A successful vocal recital by pupils of Mr. Stanley Adams concluded the series.

* *

CANADIAN NEWSPAPER DIRECTORY

It is now nearly a quarter of a century since Mr. A. McKim, who established the first independent advertising agency in this country, completed the rather ambitious task of publishing the first Directory of Canadian Publications. The nine successive editions of this valuable work provides the most complete and detailed record available of the growth of Canadian periodicals. The 1915 edition, of which we have just received a copy, shows that the great war has not seriously affected the newspapers of Canada. While the birth-rate of new publications has received a check, and the death-rate of the weak ones has perhaps increased a trifle, most of the leading papers, particularly the dailies, show very healthy increases in circulation. Three metropolitan dailies have reached or passed the hundred thousand mark.

A census of the papers listed and described in the 1915 Directory shows nearly 150 Dailies, 7 tri-Weeklies, 45 semi-Weeklies, over 1,065 Weeklies, about 40 bi-Weeklies or semi-Monthlies, 250 Monthlies, 3 bi-Monthlies and 18 Quarterlies—a total of over 1,575 publications. This means approcimately one Daily to every 10,000 families, and one Weekly to every 1,500 families. From this one would infer that for a comparatively new country, Canada is well-read.

A. McKim Limited report the usual keen demand for the Canadian Newspaper Directory, which sells at $2.00. Its red-banded, gold-stamped green cover has become a familiar sight on the desks of advertisers, publishers and business men everywhere who are interesred in Canada.

* *

"VOICES OF THE NIGHT"

A charming song for soprano or tenor is one composed by Edwin J. Pull the well-known organist, with the above title. Some time since we had a notice in MUSICAL CANADA that it would shortly be out. It is dedicated to Redferne Hollinshead, the Canadian tenor, and was sung by him at a private recital at the Arts and Letters Club, with the result that all who were fortunate to be there were simply delighted, and no doubt it will be a great success. From beginning to the end the harmonies are exceptionally fine, working up to a perfect finish, in fact one would almost wish there had been another verse. Mr. Pull will shortly have two other songs out, the "Ivy Green" for baritone and "Baby Duking" a lullaby, and already his success as a composer of high class songs is assured.

* *

BERTHA CRAWFORD'S SUCCESS

Canadians will be pleased to hear of further successes of Miss Bertha Crawford, who has been studying abroad, and is now singing in opera and concerts in Petrograd.

The following is a translation of an item that appeared in the "Noroë Vremya" of Petrograd.

Novyé Vremia, (New Times) F. Avril (Russe) 15.

Dans le concert arrangé par les Artistes de nos Thêatres pour les Anglais, en réponse à leur cadeaux, le plus grand succes fut remforté par Miss Berta Crawford, la contatrue Américain. Elle exécuta d'une manière irréprochable de sa voix cristalline et à l'aide de l'excellente méthode de chant qu'elle possède l'air "Caro nome" de l'opéra Rigoletto et une chauson Anglaise. Dès aprisent ou peut parfaitement la comparer seulement à Patti et connus nous l'arons marqué pendant ses débuts au Narody Dongle la carrium d'ètoile de première grandeur attend cette remarkable cantatus.

* *

AMERICAN GUILD OF ORGANISTS

The annual meeting of the Ontario Chapter of the American Guild of Organists was held in St. Thomas' Church, Huron Street, when the following officers were elected:—Dean, W. E. Fairclough, F.R.C.O.; sub-dean, Richard Tattersall; secretary, G. H. Knight, Mus Bac.; treasurer, E. R. Bowles; Librarian, Healy Willan, F.R.C.O.; council, Dr. A. S. Vogt and H. M. Fletcher; auditors T. Alexander Davies, M.B. and Clifford Higgin. This was followed by an organ recital by Messrs W. R. Marshall, F. H. Wilkinson, F. L. Plant, C. Franklyn Legge and Richard Tattersall.

* *

CARBONI THE VOCAL CHIEF

The Hambourg Conservatory, the Russian School of Music, has just re-organized its vocal staff and has appointed Maestro J. A. Carboni, *officier d'Academie et Officier d'Intruction Publique*, Paris, as head of that important department. Maestro Carboni has a world wide reputation, such great artists as Margaret d'Alvaroz, Lalla Miranda, Edmond Clement, Brozia, Leon Lafitte,

Edmund Burke, Weldon and many others having studied with him in his beautiful studio in the rue Amsterdam, Paris. Maestro Carboni has secured a staff of teachers who are all teaching his method, and owing to many requests he will teach all summer.

* *

SUMMER CLASSES AT THE HAMBOURG CONSERVATORY

The Hambourg Conservatory will be open during the summer months and students from the States have arranged to take normal courses with Professor Hambourg.

Mark, Jan, and Boris Hambourg are being booked by their western manager for a transcontinental tour and by all indications this promises to be one of the most successful tours of the season. This will make their first appearances together through the West.

* *

PERSONALIA

Julia O'Sullivan, the well-known violinist, is preparing to give a recital some time in November. A singing trio, in which she will be joined by a leading violinist and pianist, will be included in the programme. Miss O'Sullivan is desirous of returning to Petrograd as soon as the war is over in order to finish her studies with Prof. Auer, with whom she has spent two years.

* * *

David Ross, the well-known vocal master, at the completion of the present season, will be found at his new studio in the Nordheimer building, at the croner of Albert and Yonge Streets.

* *

Dr. A. S. Vogt and family will spend the vacation in Ontario, probably in the northern part of the province.

* *

NEW BOOK OF TECHNIQUE

Prof. Michael Hambourg has just completed a new book of technical exercises which he has accumulated through his forty years of teaching experience. Prof Hambourg has in this way systematized the problem of virtuosity to a simpler and shorter course. Students devoting an hour daily on these exercises are bound to get virtuosity in the comparatively short period of two or three years.

* *

MORENZO RESIGNS

Paul Morenzo has resigned his position in the faculty of the Hambourg Conservatory.

NEW MUSIC

Boosey & Co., Toronto.—A clever little collection of so-called Holiday Sketches for piano, by Clarence Lucas, the Canadian composer, represents one of the real interesting contributions to last month's novelties. The contents includes a "Barcarolla," "Pro Patria," "In Alabama," "An Interlude," "Mazurka" and "In the Alameda," and their tunefulness, catchy rhythms, and effective setting should make them particularly attractive for pianists in search of pleasing novelties. The pieces are all of medium difficulty, and there is a decided flavour of individuality about them. The music-lover, as a rule, looks for solos which allow of quick understanding and the melodious character of which will be immediate in its general appeal. The professional pianist, on the other hand, will demand not only melodic charm, but musicianship in the composer's work as well. Clarence Lucas has been particularly skilful in these Holiday Sketches, in providing a set of pieces which will unquestionably satisfy both the music-lover and professional in this respect.

* * *

Chappell & Co., Limited, Toronto.—In looking over the new issues of this firm for the season just past, one cannot help being struck by their musically high level, and fine quality, more especially as so many are the work of those well-known composers who have been so intimately associated, and for so long, with the many successes of this ancient and honourable house:—Liza Lehmann, Dorothy Forster, Guy d' Hardelot, Del Riego, Hermann Lohr, Coningsby Clarke, Montague Phillips, and Samuel Liddle.

If one might venture to prophesy,—a rather hazardous thing where the fate of a new song is concerned,—one might, with a fair amount of certainty say that Hermann Lohr's "I Dream of a Garden of Sunshine" will gradually rise in the popular estimation just as his other well-known

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number, "Where My Caravan Has Rested" has done. It is one of the songs from the Cycle: "Songs of the Southern Isles," but by no means, the only good thing therein,—and the composer once more shows not only how correctly he can write, but also how fascinating his work is to music lovers. As one reviewer says of this song: —"It is a beautiful reverie in which the voice part, a simple and tender melody, floats above the accompaniment and gives the harmonic picture a golden edge."

Dorothy Forster is represented by three new numbers: "Dearest, I bring you Daffodils," "I wonder if Love is a Dream," and "Just a world of Roses," all of which, and particularly the first, are in her best vein. It must be gratifying to her publishers, as well as to music dealers in general, that this composer has produced so much, since her first great success: "Rose in the Bud," that has met with such an eager response from the general public. "Mifanwy" proved that "Rose in the Bud" was no mere "lucky hit" and it seems as if her "Wonderful Garden of Dreams" and "Dearest, I bring you Daffodils" are destined to prolong her list of successes. The former, indeed, has already won a place for itself as a prime favourite in this country. In addition to her knowledge of the composer's art and her gifts as a musician, she possesses in no small degree the rare endowment of intuition: that unfailing sense of what will please the great music-loving public.

The recently-issued "Love's Garden of Roses" (Haydn Wood) is a song about which any vocalist need not be ashamed of being enthusiastic. The composer is, we believe, a well-known orchestra player in London (Eng.), and all of his songs that are published by this firm show remarkable melodiousness, felicity of phrasing and aptly conceived accompaniments. In this particular song he has excelled his previous efforts, and throughout the whole song there is a wealth of melody whose outlines remind one of a famous art-critic's dictum as to "curves of Beauty." At a recent "Chappell" Ballad Concert in London (Eng.), where the song was first introduced to the public, it was accorded a hearty and spontaneous welcome which augurs much for its success.

Wisely—or otherwise—Chappell & Co. have refrained from publishing a lot of patriotic music—so-called. Beyond "The Gunner" and "Khaki and Gold"—both by Haydn Wood and both, we are glad to notice, quite out of the ordinary run of patriotic songs, they have confined themselves to musical publications of their usual standard. True, "Your King and Country" met with a hearty reception but, strictly

"The Music Student"

Editor: PERCY A. SCHOLES, Mus.B., Oxon.

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Nearer My God to Thee, Solo, H. W. Gray Co. (Novello).
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A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

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speaking, it was a recruiting song and in a class by itself,—not to mention that it was written and published for a laudable object. There is little doubt, however, that the War has kept "Little Grey Home in the West" at the front, in more senses than one, and that, in this song, dealers, despite hard times and scarcity of cash, have had a good steady seller.

"Nights of Italy" is the title of an intermezzo by the well known composer, Leoncavallo.

Two new numbers of Dr. R. H. Bellair's "Progressive Pianist" have just been issued. They are an expressive "Chant du Berger" by G. H. Clutsam and a melodious little sketch entitled "Fleur de Lys" by Easthope Martin.

The item of greatest importance in the present issue of songs by Landon Ronald's "Five Canzonets," the words by Helen Taylor. Each number is a gem, and we hardly know to which to give the palm unless it be the last. The songs are charming and the pianoforte accompaniments are graceful and musicianly. The titles of the canzonets are "Sylvan," "When summer comes," "A Sunset Song," "A Song of Rest" and "A Little Love Serenade."

An expressive love song is David Emmell's "The Golden Day," the words and music of which should endear it to the drawing room vocalist.

Julius Harrison's "Fulfilment" is a musicianly and well written song.

In "We Sweep the Seas," Marie Corelli and Sir Frederic Cowan collaborate in the production of an inspiring patriotic ditty. A harmonised version of the refrain for mixed voices is provided.

"The Immortal Song" is a setting by C. Edgar Ford of some *quasi*-religious verses by Frederic G. Bowles.

* * *

SCHIRMER & CO., NEW YORK.—Two Percy Grainger compositions which the house of G. Schirmer has reissued for America are his "Irish Tune from County Derry," for piano solo, and his "I'm Seventeen Come Sunday," for chorus of mixed voices, with brass band accompaniment, reduced in this edition for piano.

Mr. Grainger's setting of the rather attractive Irish tune is too familiar from his performances of it and from hearings of it by the Symphony Society to require extended comment here. Mr. Grainger's harmonization is in many ways unique; it is individual as well as beautiful. "I'm Seventeen Come Sunday," which is an arrangement of a folk song from Lincolnshire and Somerset, also has unique touches. Its harmony is racy and reflects well the spirit of British folk-music.

HAMBOURG CONSERVATORY ANNUAL

THE annual concert of the Hambourg Conservatory of Music, on May 27th, in Massey Hall, was a big success, there being twenty-three hundred people present. The programme offered an "embarasement of riches," no fewer than twenty pupils contributing to it. The numbers were as follows:

Two Sketches . . . . . *Tschaikowski*
Jennie Fleishman
Pupil of Miss Danard

Menuet . . . . . *Porpora-Kreisler*
Stewart Lawson
Pupil of Mr. Broadus Farmer

Villanelle . . . . . *Doll Acqua*
Ida Taylor
Pupil of Miss Laura Adele Homuth

Concerto No. 3. 1st Movement *Beethoven*
Irene Jinks
Second Piano, Hazel Skinner
Pupils of Professor Michael Hambourg

Romance . . . . . *Svendsen*
Rosie Palmer
Pupil of Mr. Jan Hambourg

Amarella . . . . . *Winne*
Ethel Johnston
Pupil of Mr. George Dixon

Ballade A Flat, No. 3 . . . . *Chopin*
Eva Galloway
Pupil of Professor Hambourg

Melodie . . . . . *Rubinstein*
Etta Warschawska
Pupil of Mr. Jan Hambourg

Little Dove . . . *Amy Woodforde Finden*
Vorree . . . . . *Tosti*
Claudine Brown
Pupil of Signor Carboni

Fantasie Hongroise . . . . . *Liszt*
Harold Spencer
Pupil of Professor Hambourg

Concerto No. 22, 1st Movement . . *Viotti*
Eileen Ferguson
Pupil of Mr. Jan Hambourg

Aria de Lia from L'enfant Prodigue *Debussy*
Nellye Gill
Pupil of Miss Laura Adele Homuth

Valse Brilliante . . . . . *Moskowski*
Evelyn Marie Chelew
Pupil of Professor Hambourg

Scenes de Ballet . . . . . *Beriot*
Max Fleishman
Pupil of Mr. Jan Hambourg

Vio Che Sapete . . . . . *Mozart*
Julia McKenna
Pupil of Signor Carboni

Polonaise . . . . . *Colin McPhee*

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Colin McPhee
Pupil of Mr. E. J. Farmer
Ave Marie . . . *Schubert-Wilhelmj*

Douglas Crowe
Pupil of Mr. Jan Hambourg
Elegie . . . . . *Faure*

Jack Sterin
Pupil of Mr. Boris Hambourg
Two Etudes . . . . *Mendelsshon*

Gerald Moore
Pupil of Professor Hambourg

The students, several of them, juvenile prodigies, revealed exceptional talents, and gave evidence of skilful and careful training.

* *

MUSIC UNADORNED

ALREADY there are signs that people are turning to music as a consolation, as a tonic, as a relief from the strain of war, and, to my mind, one of the most satisfactory indications is the increased interest in chamber music. It is not surprising that, at a time when ostentation and self-glorification are unthinkable in connection with the events that are uppermost in all minds, chamber music, which is so free from those qualities, should make a peculiarly strong appeal to people whose deepest and most refined feelings have been touched. There would seem to be a great opportunity for chamber music under present conditions. We have it in some of the most beautiful music ever written, and surely now, if at all, there is a chance to prove its value—the value of its austere resources, of its intimate appeal, of the impersonal character of its presentment, so congenial to our present sober mood.

To sum up these reflections: if we can but trust in music for its own inherent virtue, not for its accessories and trappings, we set it free to work its own peculiar magic; for although we are said to turn to music because it "takes us out of ourselves," it would be truer to say that it takes us *into* ourselves—into our true selves: takes us into those un-material regions where thought is born, to that borderland of recollection where the soul may remember something of what she has left.

Carlyle, in a moment of inspiration, has said that music takes us to the edge of the infinite and lets us look over. . . . What more could be demanded of music? How immeasurably more splendid that she should open the windows of the soul to Infinity and Eternity, than that she should be associated with vile passions or limited to commonplace experiences. It lies with us to approach her in that belief.—Katherine E. E. Eggar in the *Music Student*.

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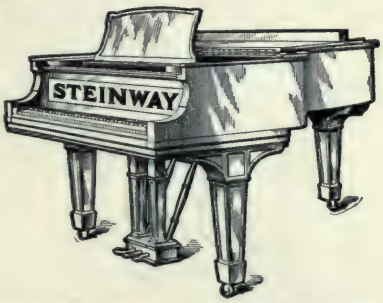

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THE MODERN BELGIANS IN MUSIC

(From *The Monthly Musical Record*)

BY DR. A. EAGLEFIELD HULL

This brief article does not profess to be a carefully reasoned appraisement of the modern Belgian musicians; still less does it lay claim to completeness. It is but a poor attempt to place on record some of the names which come to mind as one tries to sort out the cosmopolitan skein of the musical development of the last hundred years. Naturally, under the circumstances of this little country's tragic condition, the proper sources for the supply of material for a really valuable article are not open to us. Still, enough can be gleaned to justify the slight adaptation of that early Cæsarian quotation: "Amongst these, how splendid are the Belgians!"

In composition Belgium has more than held her own; for, as in painting, literature and sculpture, so in music she has shown herself essentially creative. The fact that her elder musicians, like Franck, Fevaërt and, later on, Lekeu, sought education and encouragement in Paris is aside from our present inquiry. Modern Belgium is now well able to deal with her musical sons and daughters in her own music schools at Brussels, Antwerp, Liège, Aix, Mons and Louvain.

Peter Benoit may be said to be the father of modern Flemish music. He wrote a large number of Church compositions, oratorios and cantatas, mostly in the Flemish tongue. He was born in 1834 at Harlebecke (Flanders), and was educated at the Brussels Conservatoire. His chief oratorios are "Lucifer," "De Schelde," "Drama Christi," and "De Oorlog" (War) for double chorus. He wrote incidental music for many of the modern Flemish plays, and in addition did much literary work both at home and abroad, always seeking to make the Belgian music better known and appreciated.

César Franck's position is too well understood to need development here. He made a great impression on his countrymen.

Guillaume Lekeu was born in Heusy, near Verviers, in 1870. He devoted himself chiefly

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to the composition of chamber music. He was a pupil of César Franck at Paris, and after Franck's death studied with d'Indy. There is a fine sonata for violin and pianoforte (dedicated to Ysaye), a trio for piano, violin and 'cello, some songs, and a few piano pieces, including one sonata. His untimely death in 1894 broke off a sonata for piano and 'cello, and a quartet for piano and strings, both of which works were completed by his master, Vincent d'Indy. There are also two Orchestral Etudes and a Symphonic Fantasia on two popular Angevin airs. He left behind him a large number of unfinished sketches. His works show striking originality of ideas, but his pianoforte style is somewhat "lumpy."

Another of the pioneers of the Belgian renaissance in music was Edgar Tinel, who first saw light in 1854, at the picturesque little Belgian town of Sinay. He followed the famous Chevalier Lemmens at the Institution of Church Music at Malines, and wrote a fine work on the rendering of the Gregorian tones. His compositions include an important oratorio, "St. Francis" (performed in English at Cardiff in 1895), and a number of smaller works, including some interesting pianoforte pieces.

To come to a still later generation, amongst the Flemish composers who wrote operas for the Antwerp Opera House, the chief success was made by Jan Blockx, with his one-act opera, "Jets Vergeten." He also wrote an orchestral work on Rubens and several madrigals and chamber works.

Chief amongst the present-day composers are Paul Gilson, Jean van den Eeden, Prosper Verheyden, August de Boeck, and Joseph Jongen. Perhaps Gilson's best composition is "Francesca da Rimini," and he has also to his credit one of the finest essays on modern orchestration ever written. There is an outstanding piano sonata by Jongen, as well as some good chamber music.

Ever since the days of the medieval theorist, Johannes Tinctoris (Jean de Vaerwere), Belgium has been rich in historians and didactic writers. Fetis, Gevaërt (whose book on orchestration has formed the basis of all since), Ergo, Gilson, Defanio, and many others, make a brilliant list. M. A. J. Vivier (1816-1897) published an exceedingly original and very valuable treatise on the "Construction of Concert Halls" from the acoustic point of view.

If Belgium is rich in creators, she is equally fortunate in her interpreters. Two of the greatest of violinists, César Thompson and Ysaye, were both born within a year of one another at Liège. They are indeed worthy successors of the great Vieuxtemps (born Verviers). Brussels produced Ernest de Munck, Henri Verbruggen,

the famous violinist and conductor, and Jane Bourgeois, the singer; Louvain claims the highly finished pianist and composer, Arthur de Greef; whilst the brilliant 'cellist, Jean Gerardy, was barn at Spa.

Amongst organists and composers for the organ, foremost stands the name of Lemmens. He was the inaugurator of a new organ style, the popularizer of the king of instruments and the great debt which Guilmant owed to him is obvious in the works of the gifted and facile French composer. It is unfortunate that the name of Lemmens is invariably coupled in this country with the "Storm Fantasia," for he was capable of really good work—witness his "Sonate Pascale"—and as a teacher he was really great, being the founder of a new style of pedalling and the first to use the heel freely.

In his steps followed also the gifted organist of Antwerp Cathedral, M. Callaerts, the composer of a large number of brilliant organ pieces. M. Joseph Jongen has also written for the organ, whilst Paul Devred shows a like appreciation of the romatic registers. The latter was born at Cambrai.

Mention should be made here of M. Josef Denyn, the official carilloneur of the city of Mechlin, famous in his native country and elsewhere as the greatest living exponent of a rare and beautiful form of art.

Have the Belgians founded a distinct musical school of their own, in the sense in which we speak of the Russian schools and the Bohemian schools? I think not. If they have, what can be said to be their chief national characteristic? They have a wealth of folk-song, but it has not been used in the way the Russians have done; nor have they ever *idealized* the folk song element as Liszt, Chopin, and Dvorák, have done. Much less have they developed it on the lines of the Norwegian Grieg.

After all, the value of nationalism in general is in the literary direction rather than in the musical, being confined chiefly to the language used for opera, song, and cantata, and the source of the subjects which inspire instrumental tone-poems. Now, Belgium has done all this in the ordinary course of things, but she has done far more. With her splendidly equipped and liberally aided opera-houses, orchestras, and conservatories, her musicians seem to have been beset with a real horror of "lopsidedness" in art, and, as a result, have at all times welcomed with open arms the best, from whatever quarter it comes. Mahler, Glazounow, Strauss, Charpentier, Delius, and Rimsky, all are sympathetically listened to. Indeed, the Russians owe more of their popularity to the Belgians than to the Parisians, both of which nations were some fifteen years ahead of us in recognizing the peculiarly winning qualities of the Slav. The English, too, have been warmly welcomed in Belgium, and would nave been more so still had we made more advances in the linguistic direction. Amongst composers who have been warmly received at various Belgian centres are Dr. Arthur Somervell, Professor Tovey, and Joseph Holbrooke.

Alas! Belgium the Glorious is very unfortunate in her National Song; but if this must be admitted, let us at least whisper it *pianissimo*—for have we not our beloved "Tipperary?"

* *

COMPOSERS IN WIT AND HUMOUR

Rossini

(*Special to* Musical Canada *by the late J. C. Hadden*)

Rossini was the wittest of all composers. The good stories told of him would fill a small volume, and I wonder that no writer has thought of bringing them together under one cover. Suppose we attempt something of the kind now; a very modest attempt, bound necessarily by the limits of space.

First, let me describe Rossini as he appeared to some of his friends. Madame Arditi, the wife of the popular conductor who composed "Il Bacio," says he was "the queerest-looking old thing" she ever saw: "such a quaint, ungainly figure; such sharp, piercing eyes; such a vivacious, quick manner with it all." Usually he was clad in a very shabby loose, shooting-jacket, and wore a conspicuously ill-fitting, and ugly-coloured wig. The wig was a great feature. Signor Arditi had once rendered him a slight service, and calling on him one afternoon, Rossini was effusive in his reiterated thanks. He seemed anxious to prove his gratitude in a material manner, and glancing round the room he caught sight of his wig. "I am sorry, Arditi," he exclaimed, "that I cannot give you an actual proof of my gratitude, but if you would like to possess one of my wigs, you can take any colour that you fancy would suit you." Of course Arditi never wore a wig: that was the joke.

Rossini was something of an epicure, and several of the stories connected with his name have more or less bearing on the pleasures of the table. He cared more for the glory of having invented a new salad dressing (and this brought him a cardinal's benediction) than for all his fame as a composer. He compared Mozart with truffles: each giving constantly new pleasure and profit. Once he exclaimed: "Truly, I would rather be a sausage-maker than a composer."

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He had a most fastidious palate, and declared that he could cook rice better than anyone he knew. "Maestro," said some one to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you." "Indeed!" replied Rossini, "I remember the macaroni perfectly, but I fail to recognize you." On another occasion, at a dinner in Paris at which he was observed to remain silent and absorbed, a banker who was on any but friendly terms with him passed savouries (a favourite dish of Rossini's) to the lady on his right, saying, "I have already eaten as many of these savouries as Samson slew Philistines." "Yes, and with the same weapon," dryly retorted Rossini. It is only right to add, however, that Rossini must have borrowed this witticism about the jaw-bone of the ass. In the once popular "Elegant Extracts" one may read it in the following form:

> Jack, eating rotten cheese, did say,
> "Like Samson, I my thousands slay."
> "I vow," said Roger, "so you do,
> And with the self same weapon too."

Of course Rossini was not always in what may be called epicurean form. Adolphe Crémieux gave a sumptuous breakfast party in honour of Meyerbeer, to which he invited the leading musical critics and composers then assembled in Paris. Rossini, of course, was there. He occupied a place of honour next to the hostess, but refused, one after another, all the dainties offered to him. Madame noticed the abstinence with equal surprise and regret, and presently asked him whether he was unwell, as he appeared to have sudednly lost an appetite which, as she understood, was usually vigorous and lively. "That is true, my dear Madame," replied Rossini, "but I rarely eat breakfast, nor can I depart from that rule to-day, although should anything go wrong with to-morrow night's representation Meyerbeer will believe to the day of his death that my refusal to partake of this feast brought him bad luck."

Then he continued: "The position I now occupy at your table reminds me of an odd experience that befell me some years ago in a provincial town of Italy. A performace of the 'Barber' was being given in my honour in the local theatre. While the overture was in full swing I noticed a huge trumpet in the orchestra,

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apparently blown with remarkable force and continuity by a member of the band; but not a sound in the least akin to trumpet-tone could I hear. At the close of the performance I interviewed the conductor and asked him to explain the noiseless trumpet. He answered: 'Maestro, in this town there is not a living soul who can play the trumpet; therefore I specially engaged an artist to hold one up to his lips, binding him by an oath not to blow into it, for it looks well to have a trumpet in an orchestra.' Madame, I am like that man with the trumpet. I may not eat, but I look well at your table." And so he did, no doubt, being nearly as fat as Falstaff.

Rossini was often given to sharp criticisms of other composers. He spoke his mind freely about everybody, and never cared whether he gave offence or not. Still, what he said was mostly taken as a good joke, especially by those who knew him. The Maestro seldom went to the opera, but he could not resist the temptation of hearing "Tannhauser." Afterwards, when asked to give his opinion of the opera, he said: "It is too important and too elaborate a work to be judged after a single hearing, but so far as I am concerned, I shall not give it a second." Rossini, indeed, had a sad contempt for Wagner. Somebody once handed him a score of one of Wagner's latest productions, and presently remarked that he was holding the music upside down. "Well," replied Rossini, "I have already read it the other way, and am trying this, as I really can make nothing of it."

Meyerbeer has been mentioned above. Rossini, meeting him one day, replied, in answer to an enquiry on the subject, that his days were nearly numbered, as he must soo succumb to an alarming catalogue of maladies, which he glibly unfolded to the ready ear of Meyerbeer and to the utter astonishment of a friend Rossini had with him at the time. After Meyerbeer's departure the friend remonstrated with Rossini for his levity and mendaciousness. "Well," replied Rossini, "it is every good man's duty to contribute to the peace and comfort of his fellow-man, and you know nothing would delight Meyerbeer more, or afford him more fully this peace and comfort than to hear of my early decease."

There is another good story connected with Meyerbeer—with amateur composers and mediocre musicians Rossini had no patience whatever. A few days after Meyerbeer's death a young admirer of his called upon Rossini with an elegy which he had written in honour of his

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idol. "Well," said Rossini, after hearing the thing played over, "if you really want my honest opinion, I think it would have been better if you had died and Meyerbeer had written the elegy." A budding composer once accompanied the M.S. of his latest composition with a Stilton, hoping, of course, to have a letter praising the work. The letter came, but all it said was: "Thanks! I like the cheese very much."

Prince Poniatowski, the composer of the popular "Yeoman's Wedding Song," had written two operas, and wanted very much to have Rossini's opinion as to which of the two he should choose for production. Rossini fought shy of the matter for a long time, but Poniatowski's importunity at length prevailed. Highly elated at having gained his point, he accompanied Rossini home. Rossini settled himself in his easy chair with his feet on another, and placed a huge handkerchief over his eyes—Poniatowski took his seat at the piano and pounded away for an hour or so. When, almost exhausted, and bathed in perspiration, he was about to begin his second opera, Rossini awoke from a doze into which he had fallen, and remarked: "Now, my friend, I can advise you; have the other one performed." A kindred joke was tried on Liszt. The latter had just played one of his so-called "symphonic poems" to Rossini. "I prefer the other," said Rossini laconically. Liszt naturally enquired which "other." "The chaos in Haydn's 'Creation,'" was the withering reply.

Rossini's witticisms, indeed, bubbled forth at all times and under all circumstances. On one occasion a gentleman called upon him to enlist his aid in procuring for him an engagement at the Opera. He was a drummer, and had taken the precaution to bring his instrument. Rossini said he would hear him "play," and it was decided that he should show off in the overture to "Semiramide." Now, the very first bar of the overture contains a *tremolo* for the drum, and when this had been performed the player remarked: "Now I have a rest of seventy-eight bars; these, of course, I will skip." This was too good a chance to be lost. "Oh, no," said the composer, "by all means count the seventy-eight bars; I particularly wish to hear those."

Rossini's whimsicality extended even to his birthday. Having been born on February 29th, in leap year, he had, of course, a birthday only once in four years, and when he was seventy-two he facetiously invited his friends to celebrate his eighteenth birthday. Of miscellaneous anecdotes there are quite a number. When Rossini was once rehearsing one of his operas in a small theatre in Italy, he noticed that the horn was

always out of tune, "Who is that playing the horn in such an unholy way?" he demanded. "It is I," said a tremulous voice. "Ah, it is you, is it? Well, go right away home." It was his father! Rossini was not much of a patriot and cared nothing for politics. When in 1848, being in Italy, he was asked to subscribe to the great national fund, he gave a lame horse and an uncollectable note. The populace learning of this, gave him a cat-concert! Like Ruskin, he was bitterly opposed to railways. When these were instituted he registered a vow that he would never adopt a means of locomotion so little suggestive of art and so entirely at variance with nature. He generally used a caravan, and he always chose a hack-driver with tired horses, so that they should not go fast.

There are many stories connected with "William Tell." It was always too long, and even in Paris soon after its production the management began to perform only one act at a time. "I hope you won't be annoyed," said the manager one morning to Rossini, "but to-night we propose to perform the second act." "What! the whole of it?" asked Rossini in reply. A gay, light-hearted, witty fellow he was, this composer of "William Tell." He called life a comic opera, the four acts made up of eating, loving, singing, and digestion." The stomach is the conductor who directs the great orchestra of our passions," was one of his sayings. And he was right.

J. Cuthbert Hadden.

* *

HERE AND THERE

The manager of the San Carlo Opera Company who visited Toronto two weeks ago was successful in completing arrangements for the appearance of Margaret George, the dramatic soprano, at the Royal Alexandra in November, and also for the Montreal, Ottawa and Quebec seasons. Miss George spent the whole of last year in Italy where she made a conspicuous success in "Aida," as *Leonore* in "Trovatore," as *Kundry* in "Parsifal" and as *Santuzza* in "Cavalleria Rusticana." The latter role has been chosen for her operatic *début* in this city.

* * *

W. G. Armstrong, teacher of singing at the Canadian Academy of Music, spent the month of July at Stoney Lake.

* * *

Mon. Dalcroze's action in signing the Swiss protest against the sacking of Louvain has incurred such bitter hostilities against him in Germany that he finds it necessary to leave Dresden, and is locating in England, where his friends are organizing a society to promote the study of his theories of developing the sense of rhythm by means of gymnastics.

* * *

Dr. Frederic Nicolai, for many years one of Toronto's best known 'cellists, is now at the front with the Belgian Motor Transportation corps in France. Dr. Nicolai occupied the first chair in the 'cello section of the Toronto Symphony Orchestra and was a member of the Toronto String Quartette, his associates being Frank E. Blachford, F. Converse Smith and Roland Roberts.

* * *

The death of Alexandre Scriabine, the Russian

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composer, cast a sorrow over Moscow that has not yet diminished. Church services held in his memory are still well attended and musicians there are organizing a series of performances in recognition of his great influence for the advancement of music in his native country.

* * *

THE Chicago Symphony Orchestra, Frederick Stock, conductor, is announced to give one hundred and one concerts next season, thirty of which will be in outside cities.

* * *

A RECENT despatch from Rome says that Luisa Tetrazzini, the famous Italian coloratura soprano, has subscribed $100,000 to the Italian war loan. Two other favourites in this country vieing with her in generosity are Clara Butt, the English contralto, and Nellie Melba, the Australian soprano, who have each contributed large sums to the different war funds.

* *

PAVLOVA GRAND OPERA

A NEW kind of grand opera is to be given in Toronto for four performances early in October; and it will be novel opera, interesting opera, by the best equipped organization that has toured this continent. The organization to give it will consist of two complete and extraordinary well balanced companies. The Grand Opera Company in which will appear the Pavlova Imperial Russian Ballet, headed by the incomparable Pavlova herself. Apart from its purpose to offer the most perfect performances of strict grand opera possible—with such standard works as "Rigoletto," "Carmen" with the complete ballett for the first time in this country, "La Gioconda," with "The Dance of the Hours," "Cavalleria Rusticana," "Pagliacci" and the much discussed "L'Amore de tre Re"—managing director Max Rabinoff promises the introduction of an art-form new to America.

This art-form consists of what is known in Europe as "mimo-dramatic" and "mimo-choreographic" grand operas—operas in which the pantomime and terpsichorean elements comprise almost as important a part as the music and text.

The two pre-eminent grand operas of these distinctive varieties are Auber's "The Dumb Girl of Portici," and "The Enchanted Garden," for which the greatest of all English composers, Josef Holbrooke, wrote the score.

The second important feature to be offered will consist of notable acts from famous grand operas composed with large ballet and pantomime elements, which this country has not yet seen

and heard because of the previous impossibility of securing an organization sufficiently large and skilful to properly give them.

The third feature will consist of performances of grand operas, such as "Rigoletto," and "Cavalleria Rusticana," which are standard and of the sort the public always craves.

Although Mlle. Pavlova had long wished to secure an organization consisting of a pre-eminent Grand Opera Company and her own Ballet Russe, the enormous expense attached to such an enterprise was prohibitive. This was due to the fact that the distinguished grand opera stars required were otherwise engaged in various parts of the world and could not all be obtained on a salary basis within the bounds of reason.

When the continuation of the war automatically cancelled Mlle. Pavlova's European contracts she instantly saw that the time had come to execute a long held idea. Realizing this to be a certain means of preserving intact her own rare Ballet Russe, she authorized managing director Max Rabinoff to proceed with the plan. As a result Mr. Rabinoff was able to engage Giovanni Zenatello, unquestionably one of the two foremost dramatic-tenors of the day; Maria Gay, whose *Carmen* has been adjudged the most unique ever seen on the operatic stage; Luisa Villani, who created *Fiori* in the world's premiere of "L'Amore detre Re;" Ippolito Lazzaro, whose triumphs at Buenos Aires, La Scala, Costanzi and other grand opera houses have caused him to be pronounced the first of lyric-tenors; Marie Kouznetzova, leading lyric-soprano of the Petrograd Imperial Grand Opera; Maggie Teyte, one of the greatest of lyric-sopranos and formerly of the Paris Opera Comique and the Philadelphia-Chicago Opera Company; Amelita Galli Curci, considered by Italian connoisseurs to be the best of Italy's coloratura-sopranos; Conchita Supervia, one of the youngest and most beautiful of Spain's mezzo-sopranos; Riccardo Martin, the ablest dramatic-tenor America has yet produced; George Baklanoff, leading baritone of the Boston Opera Company for the past five years; Gaudio Mansuoto, declared by many experts to be the foremost leading basso, and that splendid American baritone, Thomas Chalmers, whose appearances with the New York Century Opera Company were a revelation.

An equally superlative standard has been maintained in the engaging of the artistic and executive heads. Prominent among them are Roberto Monranzoni, who was first conductor of the Boston Opera Company for five consecutive seasons and whose conducting last summer at the Champs Elyssee Theatre in Paris and at Covent Garden, London, won ovations for him; and Emil Kuper, principal conductor of the Imperial Opera at Petrograd and Moscow.

In addition to having obtained the services of Amedo Barbieiè, Italy's first chorus master, Mr. Rabinoff has engaged for the post of stage director Ryszard Ordynski, long chief associate of Professor Max Reinhardt and looked upon as the greatest of modern producers. That the technical and business departments will have correspondingly efficient administration is assured in the engagement of Roberto F. Brunton and W. R. Macdonald, who formerly officiated in those capacities with the Boston Opera Company.

In order to give the people of America scenic productions of the size and pretentiousness of those designed for the greatest opera houses, contracts have been made with Leon Bakst, Sidney Sime and Joseph Urban (three of the world's most distinguished scenic artists) for the preparation of the mimo-dramatic and mimo-choreographic grand opera novelties.

Negotiations have also been concluded for the entire electrical equipment of the Boston Opera Company (the finest of any American organization) and Joseph Urban's and L. Stropa's masterpiece productions "L'Amore de tre Re," "Othello," "Carmen," "La Gioconda," "Rigoletto," "Pagliacci" and "Cavalleria Rusticana." Lastly, the organization is made irreproachable by the engagement of the admirable orchestra and chorus which did flawless work with the Boston Opera Company.

Comprising so perfect an *ensemble* as this, it will be possible to present in the most artistic manner possible the novelty and standard grand operas. In the former class there will be the picturesque mimo-dramatic grand opera, "The Dumb Girl of Portici" (music by Auber, libretto by Scribe); the mimo-choreographic grand operas, "The Enchanted Garden" (music by Joseph Holbrooke the celebrated English composer, libretto by Douglas Malloch), and "Aleko" (music by Rachmaninoff, libretto by Pushkin); and those undescribably beautiful and important portions of "Hamlet," "Faust," and "Romeo and Juliet," as originally constructed with terpsichorean and pantomime features especially designed for their visual charm.

The standard grand operas comprising the repertoire of this great organization will include "L'Amore de tre Re," which has been performed in most of the leading opera houses of the world and often repeated with unqualified success but never yet heard in America, outside

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of New York and Boston; "La Gioconda," with "The Dance of the Hours," "Carmen" with the complete ballet as originally written though oddly enough, not as yet so heard in America; as well as "Rigoletto," "Cavalleria Rusticana" and "Pagliacci."

It is not too much to say that the stimulating and beneficial qualities arising in every community through such performances as these will be cannot be over-estimated. There is, primarily, the undeniable element of enjoyment; but further than this are educational qualities whose worth cannot be emphasized strongly enough.

* *

A PROGRESSIVE OTTAWA CHOIR

ON Sunday evening, May 30th, the choir of the Glebe Presbyterian Church, Ottawa, under the direction of the organist and choir director, Mr. W. Arthur Perry, rendered a service of praise, the numbers for which were selected from Mendelssohn.

In all, the work of the choir was a creditable one, and they are to be congratulated on presenting a dignified and well prepared service.

The service opened with the first two movements from the Second Organ Sonata, followed by th chorus "O, Come Let Us Worship," from the Ninety-fifth Psalm sung by the choir numbering twenty-five voices. The balance of tone was good, and the shading and attacks well marked. The solo preceding this chorus was ably taken by Miss Ermel Young, who possesses a soprano voice of much promise. This number was followed by the quartette "Cast Thy Burden Upon the Lord," from the "Elijah," by Misses E. Young and E. Johnson and Messrs. J. Turner and H. Butler. In the singing of the baritone solo "It is Enough" from the "Elijah," Mr. Alex. Vessie, whose voice, although not of wide range is of particularly pleasing quality, gave a sympathetic rendering. In the chorus "I waited for the Lord" from the Hymn of Praise, Mrs. John H. Morehouse sang the solo preceding this number, and the duet was taken by Mrs. Morehouse and Miss Young. Mrs. Morehouse's voice was well suited for the first part in the duet, in that it is one of splendid range and volume, and the two soprano voices blended well together. The service concluded with the playing of the "Cornelius March."

Since taking charge of the Glebe Presbyterian Church music, Mr. W. Arthur Perry has shown his special aptitude for the work, and the results he has obtained in a comparatively short time, as evidenced in this, speak well for the future of the musical part of the service.

MISS MARIE C. STRONG

Miss Marie C. Strong has closed her vocal studios at 15 King Street East for the summer holidays, and is arranging to open new and spacious studios in the northern part of the city the first week in September.

During the past year Miss Strong's studio work has been taxing, due to the keen interest which she and her pupils have taken in all lines pertaining to patriotic work. Individually and collectively the pupils have entered enthusiastically, generously and unostentatiously in giving of their talents for all charities and the splendid programmes rendered on many occasions have realized handsome returns for the Red Cross Fund or suffering Belgians. Associated with Miss Strong and her students was Miss Beatrice Turner, Toronto's able and artistic accompanist.

* *

ANGELO M. READ'S ARTICLES

The *Buffalo Sunday Courier* of June 20th, said: "Angelo M. Read, the able and well-known Buffalo composer and teacher contributes a series of papers in the magazine Muscial Canada on 'Progressional and Conventional Attitudes In Music.' Mr. Read discusses with much insight and breadth of view the question 'Has music as a creative art reached its limit?' The various composers who have opened new paths in composition are taken up by Mr. Read, even to the ultra modern writers who have written music that is still cause of heated discussion and their methods and results are written of in a sympathetic and understanding manner.

"The Buffalo musician comes to the conclusion that music has not reached its limit, that the 'art-field is yet fertile, and has never been, perhaps, more fit for tillage than at the present time.

"Music as a creative art has not reached its limit any more than language, as a medium of expression, has ceased to record the advanced thoughts of a progressive age."

* *

PRUSSIAN POISON IN GERMANY

Sir Charles Villiers Stanford begins an article in the current number of the admirable *Musical Quarterly* (Schirmer) by referring to the injurious effects of Prussian influence on the rest of Germany. "In the course of a short visit," he writes, "which I paid some eight years ago to the town of my student days, Leipzig, I came upon many features of the change that had come over it and its ways, customs and aspirations in three decades. In the early seventies it still preserved in some measure what I may call the Sebastian Bach flavour. The same striving and working for artistic and scientific progress of which he was the great prototype; the same enthusiastic, and also the same stodgy Philistine as those on the Town Council of his day, who so worried and underestimated him. Bach, the child of the Thuringian countryside, was no doubt a thorn in the side of Saxon officialdom, and did not mind how much the thorn pricked; but he set the ball of the highest music rolling, and in the last century it was rolling still. Smaller men had at intervals given it a new impetus, which after the war of 1870-71 began gradually but visibly to slacken. Prussian influence began to do its insidious work in centralizing and laying hands upon every interest; turning a valuable number of smaller capitals into quasi-provincial towns, and checking initiative everywhere. The poison was slow, but worked with a deadly certainty. The spirit of the 'nouveau riche,' which entered the newly constituted German Empire with the French milliards began to affect even the aspect of the towns themselves. Quiet little philosophical and poetical nooks like Welmar became literally cities of the dead; the house of great men of the past mummified into show-museums, and no great men of the present to provide them with new life. Nurnberg in 1876 was still redolent of the Middle Ages, their religious and sectarian battles, their implicity and artistic ideals. In less than ten years afterwards some of its most interesting relics had gone; if subsequent years have seen the destruction which was wrought in a decade continued at the same place, it will soon have no history written upon its walls. A similar fate had befallen Leipzig when I revisited it in 1906."

* *

YOUNG NATIVE COMPOSERS

The Hambourg Conservatory is planning for next season something Toronto has not heard for a decade—an entire programme of pupils' compositions. Already a score of pieces by pupils of Mr. E. J. Farmer have been given at the Conservatory recitals. Two of these by Gerald Moore and several by Colin McPhee—both lads of fifteen—are to be published shortly. Colin McPhee especially shows signs of something more than talent, and may reasonably hope in four or five years' time to rank as Canada's premier composer.

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OLGA SAMAROFF ON CONCENTRATION

THE word concentration is in the mouth of all music students, but few of them seem to have a definite idea as to its meaning. In a recent number of the *Etude*, the eminent American pianist, Olga Samaroff, throws light on the subject. "By concentration," she says, "the student must not imagine that I have any proprietary methods in mind. There are no patents, no rules, no schemes. What is needed is everyday commonsense. Commonsense ought to reveal to the average student that if he can play a passage once correctly, he should be able to play it again and again correctly, if only he reproduces the same degree of concentration which insured perfection in the first case. That is to say, that if the student's technical ability and musical understanding encompass a passage in question once, it is largely a matter of mind control if the student succeeds in reproducing the passage without the customary needless and wasteful repetitions through which so many students go before they seem to get results. Every time the passage you have selected for practice fails to 'go right' after you have once succeeded in playing it to your satisfaction, just tell yourself that you are not concentrating. Some misguided young musicians seem to fail in realizing that in order to insure results one must invariably preserve that intimate connection between the brain and the fingers that spells concentration. They seem to think that they may dream away at the keyboard and let their blundering digits take care of themselves. Years of study are wasted in this way."

Madame Samaroff notes that "the playing of Bach demands concentration in a remarkable degree. Yet I have students come to me and say, 'If I play Bach I shall not be able to play Chopin.' One might as well say, 'If I read Shakespeare I shall not be able to read Maeterlinck.' Can any one imagine anything more absurd? The qualities which one develops through playing Bach are of incalculable benefit in playing Chopin."

* *

IRENE SYMONS APPOINTED

MISS IRENE SYMONS, who has been soprano soloist in Bloor Street Baptist Church Choir for the past three years, has been unanimously appointed soprano soloist in Trinity Methodist Church, where she will take up her duties on September 1st. Miss Symons is assistant to Mr. M. M. Stevenson, Toronto Conservatory of Music, from whom she has received all her vocal tuition.

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THE TORONTO CONSERVATORY OF MUSIC

THE Conservatory closed for the summer vacation on June 30th, and will open again for next season on September 1st.

The institution has enjoyed a most successful year, in spite of existing unsettled conditions with as large a registration as in former seasons and with an even larger number of candidates for the annual summer local centre and town examinations. The significance of the latter statement is undoubted, and points clearly to the stability of the position achieved and maintained by the Conservatory under Dr. Vogt, as under Dr. Fisher, the prestige of the institution having steadily grown year by year with hundreds of graduates in all parts of the Dominion. Both the system and the grades of the Conservatory examinations have from time to time undergone revision until an almost perfect standard seems to have been reached and those engaged in directing the affairs of the institution are entitled to reflect with pride on the undiminished confidence on the part of the public in this all important feature. In like manner, the different syllabi and all branches of the curriculum are subjected to frequent discriminating revision and every year witnesses some valuable innovation in more than one department.

The special spring series of lectures given last March, April and May constituted such an attraction. The development of the Conservatory Orchestra was another instance of artistic progress. The seven commencement recitals and the chamber music recitals were substantial demonstrations of musical talent properly guided, and adequately prepared. The new recital hall proved to be a pronounced success both as regards situation and general equipment, and already ranks as one of the most popular of Toronto's smaller concert halls.

The Women's Residence under Miss Leila Wilson also enjoyed a very prosperous year and closed with a large registration of students. The School of Expression, Director Dr. F. H. Kirkpatrick, closed on June 17th, after a remarkably brilliant season made memorable by the four Shakespeare performances of "As You Like It," and "Twelfth Night," and by several recitals by advanced students in programmes of high literary worth.

With reference to patriotic matters, the Conservatory has also been notably to the fore. The series of Red Cross Musicales by members of Miss Ethel Shepherd's classes brought out many donations in money and comforts while the Women's Residence contributed in all over one hundred dollars, the result of teas and a lecture. The donation of $4,095 on the part of the Mendelssohn Choir, that of $700 by the National Chorus, and many other sums by other organizations, all suggest the true spirit of self-sacrifice on part of faculty and students, united as never before in the cause of patriotism.

New members of the teaching staff next year will include Mr. Ernest Seitz, the young Canadian pianist, whose classes will no doubt constitute a great attraction. Mr. Seitz will also be heard in a series of recitals.

* *

G. E. BOYCE RECITAL

GEORGE E. BOYCE, artist pupil of Professor Michael Hambourg, announces a piano recital to be given at the Massey Hall on October 7th. Mr. Boyce was one of the first applicants for lessons from the European master, Professor Hambourg, when he first came to Toronto some years ago. He has made astounding strides in the art of piano playing, and is presenting a very ambitious programme for his *début*.

* *

HAMBOURG CONSERVATORY

THE summer courses at the Hambourg Conservatory have proved a great success, and many out of town aspirants have taken normal courses in all branches. The following teachers are teaching through the summer, Miss Falconbridge, Miss Anderson, Mr. T. B. Kennedy, Mr. Boyce, Miss C. McKay, Miss Danard, Miss McMahon, Miss Williamson and Maestro Carboni and some of his staff.

* *

MAX SANDERS TO FORM ALL-STAR CANADIAN CONCERT TOUR

MAX SANDERS, manager of the Sanders Concert Bureau of this city, is arranging for the coming musical season, the formation of a high-class concert company to be composed entirely of Canadian artists of international reputations. Only present conditions due to the European conflict could make a venture of this kind possible, as many Canadian artists have had their European contracts cancelled, and are now appearing in the United States giving recitals there and getting great praise as "American" artists. Canada has produced many well-known artists of world renowned reputation, of whom we should be proud and it is Mr. Sanders' intention to spare no money or labour to gather together a number of the best of these artists, each a representative of a certain line of musical art, and form a grand all-star Canadian concert tour embracing several of the

larger Canadian cities. The programme will include a violinist, harpist, pianist, 2 vocalists, and 'cellist, all of whom will be native Canadians. Such a worthy and patriotic undertaking should meet with the hearty approval of Canadian music lovers, and would give us an opportunity of seeing and hearing many of our own best artists, who have made a name for themselves in America and abroad, and show our talented artists that we are just as anxious to hear and admire them as we are to admire foreign artists.

* *

NEW MUSIC

G. SCHIRMER, London and New York—"Reliquary of English Song," collected and edited with historical introduction and notes by Frank Hunter Potter, with accompaniments harmonized and arranged by Chas. Vincent and T. Tertius Noble; price, $1.25.

This book, which should be in the hands of every British musician, gives a most interesting collection of fifty-two early English songs from about 1250 to 1700. The notes on the songs are most instructive, containing valuable information on the origin and character of the songs.

We cannot do better than quote the following paragraphs from the Introduction:

"The English possess an heritage of song scarcely equalled by that of any other nation in Europe. Indeed, it may be said that up to the advent of the great *lieder*-writers of Germany during the last century the mass of English songs was both greater and more varied than any other. It had been enriched not only by the compositions of a race of musicians distinguished in secular music at a time when no other country could boast such a possession in similar numbers, but also by the contr butions of the common people and the humbler minstrels in countless folk-songs, many of which are of the highest beauty.

"As far back as we know anything, England was an intensely musical country. In the time of the Saxon Chroniclers the land was ringing with melody, and long before the middle of the thirteenth century there must have been a fixed school of English song, for it takes hundreds of years to produce a national type, and we know that one was in existence at that period. 'Sumer is icumen in,' dating from about A.D. 1250, is one of the oldest piece of secular music of any country which can now be read. It is thoroughly and entirely English in its quality, bearing no resemblance to the folk-music of any other land, but being of precisely the same character as a mass of bold, vigourous songs which we find in English folk-music four hundred years later. It was this vigourous, lusty quality which gave the country its name 'Merrie England,' for that was what 'merrie' meant in its original sense.

"Throughout early English literature the story is the same, from Piers Plowman down. Chaucer's Squire in the Canterbury Tales 'went singing and fluting all the day,' and nearly every other character on that wonderful pilgrimage had some contribution of music to make.

"By the time of Henry VIII the pre-eminence of the English as a musical nation was recognized throughout Europe. Erasmus writes that 'they excel the whole world in the beauty of their women, their knowledge of music and the excellence of their table.' Similar testimony is given by the Venetian Ambassadors to Henry VIII. These were men of the ripest culture, some of them good musicians themselves, and their reports to the Venetian Republic, which are still preserved, speak of English music in the warmest terms. One of them says of the choristers of the royal chapel that 'their voices were rather divine than human; they did not chant, but sang like angels.'

"In the regins of Henry VIII and Elizabeth music was practised universally and held in the highest estimation by people of every rank. Not only was it a necessary qualification of ladies and gentlemen, but even the City of London advertised the musical abilities of boys educated in Bridewell or Christ's Hospital as a mode of recommending them as servants or apprentices. Lutes hung in every hall, while virginal, cittern and viol, for the amusement of waiting customers, were as necessary a part of the furniture of barber-shops as are newspapers to-day."

* *

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—Reproduced by request from the July, 1909, number.

NEW SONGS

Enoch & Sons, (Toronto: Anglo-Canadian Music Co.).

Conceived in slow march measure, Julius Harrison's "The Wanderer's Song" combines strength with beauty. The composer is not satisfied to re-echo the strains of past days; he prefers rather to deliver an original message, even if that message has been inspired by a theme as old as the hills. The opening stanza, which hits off the character of the song to a nicety, reads thus:

My soul spurns the old ways,
The trodden paths, the accustomed doors;
It longs to walk where the wave sways,
Sways and falls on far-off shores.

It is so rare to find the modern song composer in a really happy frame of mind that singers generally will be sure to welcome Easthope Martin's "A Song of a Smile," Here is a captivating vocal solo.

Free from all suspicion of artificiality, A. Kingston-Stewart's "A Woman's Hand" makes a direct appeal. Harold Simpson supplies the poem, the text of which is to the effect that woman's hand rules the world. The last verse, given by way of an "extra," treats of woman in her capacity as nurse attending the wounded soldier on the field of battle.

Herbert Mathesons's "Over the Bridge" has a pleasant gait and although unpretentious the song "sings" very well indeed.

A typical song of England is Sir Frederic H. Cowen's "Sweet as her Roses," being a setting of Harold Begbie's words. Even the trifles of an accomplished musician are grateful to the ear. The general finish, the glimpses of higher feeling, the artistic touches here and there,—all these things count, betraying their origin.

Ivor Novello is one of those few men among living song writers who object to being always in the dumps. His "Fairy Laughter" is good to hear in these days when the world and all that is therein appears to be topsy-turvy. The melody is very simple, but the pianoforte accompaniment evinces the hand of one who knows his craft.

Yet another bright and taking song is May H. Brahe's "As I Went A-roaming," moulded after the pattern of a sprightly waltz.

A certain courtly grace and dignity characterises Gerald Kahn's "Come and See the Roses," a thoroughly vocal number, written without restraint, and yet not devoid of interest to the most fastidious artist.

Edwin Ashdown, Limited (Toronto: Anglo-Canadian Music Co.).

R. Orlando Morgan's "In Lotus Land" is a song cycle comprising four diversified numbers, albeit all akin in spirit. The opening essay, "A Dream Song," is a gem of its kind, full of graceful touches and of gentle feeling. From the same composer we get an album of Five Miniatures. The note of exquisiteness again makes itself felt, being emphatically marked in "Remembrance" and in "The Dew and the Flower." The atmosphere of these delicately-woven little songs is lovely.

A miscellany of separate songs also comes from this old-established firm. Hubert Bath's "Paddy and the Army" lacks nothing of humour, and when sung with a dash of Irish brogue its effect will be certain and convincing.

Another vigorous baritone song is Howard Fisher's "I Am the North Wind." With intenseness of feeling, this song combines a genuinely vocal idiom.

An expressive ditty, free from all taint of diffuseness, is Douglas Grant's "The Lark in its Nest," a setting of some charming verses by Fred. G. Bowles.

"Vale," the title of a song by Kennedy Russell, reveals a strange mystical beauty. The composer offers scope for finished vocalisation.

* *

MISS HICKS-LYNE'S SUCCESS

Miss Winnifred Hicks-Lyne, the Toronto soprano, won a signal triumph at Buffalo recently. The *Courier* of that city paid her the following tribute:—"Miss Winnifred Hicks-Lyne also won a share of the honours with her rich voice and cultivation of vocal style. Her first number by Tschaikovski was given with admirable diction and vocal beauty. 'Vergebliches Standchen' by Brahms was so charming it had to be repeated. 'Sappihische Ode' by Brahms was another enjoyable number with its excellent sustained work and won warm appreciation. In a group of songs by Elgar, and Garnet Wolseley Cox, the singer displayed a fine sense of tonal colour and the intelligent comprenension each song demands."

Miss Winnifred Hicks-Lyne of Toronto, delighted everyone with her charming songs—both in French and English—given with just the touch of *insouciance* —which is not given to everybody to possess—added to this a voice of perfect pitch, and velvety sweetness, and it is not hard to divine why Miss Hicks-Lyne will always be a welcome visitor to Guelph.—*Guelph Evening Mercury*, April 22nd.

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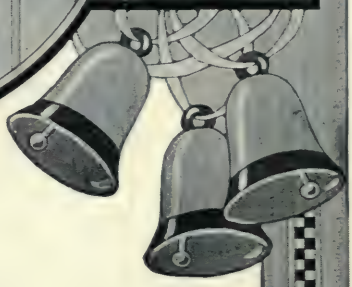

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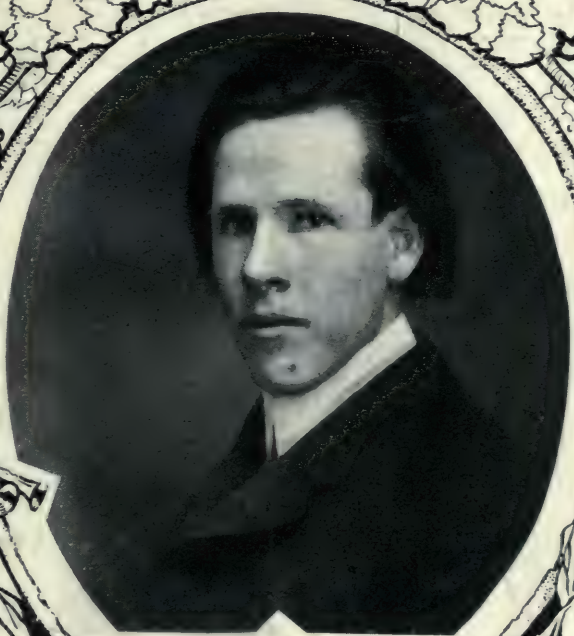

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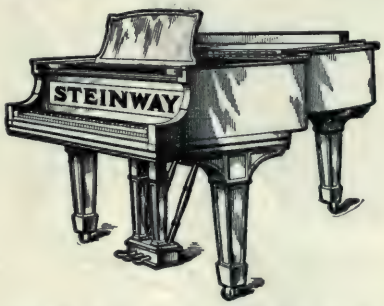

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GEORGE ERNEST BOYCE

GEORGE ERNEST BOYCE, the young pianist whose portrait appears on our cover page—is a thorough Canadian, born in Toronto, and son of Mr. and Mrs. J. E. C. Boyce. He began playing the piano at four years and at that age showed such remarkable talent that his parents greatly encouraged him and put him under a teacher, when he was eight years of age. All through the period from eight to fourteen years his mother endured a severe trial in keeping him at the piano. Later Mr. Boyce studied with Mr. J. W. F. Harrison of the Toronto Conservatory of Music to whom he owes a great deal of gratitude for his thorough and systematic training and patience.

It was Mr. Boyce's intention to finish his studies in Europe, but when the great Russian pedagogue, Prof. Michael Hambourg, settled in Toronto, Mr. Boyce began his studies with him. Since then he has made marvelous strides in the art of piano playing, and will show in his forthcoming recital at Massey Hall, on October 7th, that it is quite unnecessary to go to a foreign country to learn how to play the piano artistically, providing one has a good master to teach him, and that he obeys that master fully, and is the possessor of a few brains also the talent for self-sacrifice. Mr. Boyce has sacrificed a great deal to develop his art, going so far as to absolutely remain out of society for months at a time during which he would study six to eight hours a day.

It is an ambitious task for such a young man to entertain the idea of giving his first recital in Massey Hall. When Mark Hambourg, the world renowned Russian pianist, last visited Toronto, he heard Mr. Boyce play and was so pleased with his performacne that he gave him full encouragement to appear in public and pronounced him a thorough and intellectual performer.

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NATIONAL ANTHEMS

(From London Musical Opinion)

THE prominence of various national anthems in our music of the past few months suggest a wonder as to how far national character is reflected in, and can be divided from such things. The saying "Let me make a people's songs, and let who will make its laws," implies a conviction that character can be moulded by, and therefore of course discerned in, national songs. And if a sufficiently large body of work be considered there is no doubt some truth in this claim. But it would puzzle any critic to read the people's character in some of the tunes that masquerade as their national songs. There are "mediums," it seems, who, if you give them a handkerchief or a glove, will read from it the character, surroundings, occupations, and life history of the owner. This power, which Maeterlinck calls *psychometry* is vouched for by him and many other distinguished men as having come within their personal experience: and it would take a diviner of almost equal gifts to discover in "La Brabançonne" which stands as Belgium's national song, with its operatic cast of phraseology any indication of the heroic endurance and unflinching will which the events of the last year have written in blood on the page of history. It was the fruit of a struggle for liberty, when the Belgians broke from the yoke of the Dutch; but neither Jenneval's words (if we may judge from the translation) nor Van Campenhout's tune, have anything of the impressive ring which we associate with such songs of freedom and liberty.

Or, take again, "Die Wacht am Rhein." Who; from this sober utterance of the German spirit in its better and truer days (the song was written in 1864) would anticipate the frenzy of lust and barbarism that has deluged Europe with blood lately? The song breathes a manly determination to defend a beloved Fatherland; but there is no hint of the arrogance and aggressive truculence of these latter days. It was adopted as a national symbol after the popularity it attained in 1870-1; and though the *decensus Averni* has gone on since then at an ever-increasing speed the song has remained unchanged, and is now very far from representing the spirit of the nation except in that one matter of the determination to defend German soil. The Prussian song which it displaced from national honours has something of the angularity and squareness of a drill-sergeant; but certainly none save a seer could discern in it the horrors of the Prussian incubus.

Austria was fortunate in having a man of xceptional genius to write her national anthem;

and here again the discrepancy that we noted in the case of the German song is noticeable. Who could foresee, from these noble strains, celebrating a ruler

> Of [whose] throne the noblest pillars
> Righteousness and mercy are

the present adventure in brigandage and aggression?

The Serbian song is not strongly characteristic. It is a call to arms in the fight for freedom, the tune being an old melody ending on a half-close; but it does not in itself express the fierce defiance and iron resolve which have supported the little nation in the frenzied struggles of the lsat two or three years.

As for Turkey, her song, "L'Hamidie," ascribed to Nedjib Pasha, does, in a sense, express something of her character. Not the brutal barbarism that have made her a scorn and a hissing among the nations, that is not here directly; but the barbarism of a race that is becoming effete and enervated in luxury (I speak of the ruling classes), and, having no real art of its own, gives itself up to the tawdry operaticism of the lower class Italian school—this we do find. It has lost or worn out its soul, as it were, and now masquerades in a cast-off one from a second-hand dealer in art and souls,—in fact, a spiritual "ole clo' man."

Even of France it cannot be said that she is fairly expressed in her most typical song. Rouget de l'Isle was no doubt consumed by a perfervid passion of patriotism in writing the "Marseillaise;" and this emotion is strongly expressed in both words and music: superbly in some of the phrases, notably the opening ones so often quoted by Schumann and others. One hardly likes to cavil in the case of a song of so fine a type and of such associations; at the same time one must confess that De l'Isle was but an amateur in art, and one cannot pretend that the French clarity and passion for form make themselves felt here. In spite of the stirring nature of the verse and of the individual phrases the tune is sprawling. The tune being in G, the closes are as follows: G D G D D D D D D G (with F♯ bass) D G. The French lucidity and sense of design which have given them such a reputation in the planning of books and art generally is here sadly to seek. "Partant pour la Syrie" embodies the less worthy side of the French character; a certain mixture of sentimentalism, spectacular glory and eroticism. "Malbrook s'en va-t-en guerre" is a light piece of bombast which was curiously falsified by history, since Marlborough foiled Louis XIV in spite of these jests. The "Carmagnole" is a slight Italian air; but, in conjunction with the words, gives an impression of the elastic grace of a tiger, and well expresses the mind of the fiercer revolutionist "tricoteuses." The old dance-tune, "Carillon National de Bécourt," with its new words "Ca ira," too, of which Carlyle speaks to picturesquely, vividly calls up the scene as the revolutionary mob howled along the streets,

> Ah, ça ira, ça ira, ça ira,
> Les aristocrats à la lanterne;
> Ah, ça ira, ça ira, ça ira,
> Les aristocrats, on les pendra.

These songs, though they keep their places as representatives of France, by no means embody the changed and chastened French mind of to-day.

"Garibaldi's War Hymn" stands for Italy; and, allowing for the idiom of the Latin races, it expresses one side of the Italian mentality fairly well. But of course no one could see in this any hint of the vast contributions of Italy to the art and literature of the world. To us more northern races it may seem to lack the stern restraint, compression, and gravity which we associate with great strength; but this is, as I have said, a matter of racial temperament.

Judged as pure music, the Russian hymn shares with the Austrian the first place. Haydn, having been impressed, while in England, by our "God Save the King," wished to give his country a similar symbol of unity; and Lvoff, like him, was struck with the simple, unpretending dignity of our national anthem, with Haydn's own "Hymn," and with the "Marseillaise;" and with these in his mind, produced the noble Russian national anthem, the best, I think, of all. It is terse and elevated; and its trust in "The Little Father," the Tsar, as the guardian of the nation and the faith, still expresses the mind of the people at large.

This reference to "God save the King" brings us to our own national anthem which is, in my opinion, unduly disparaged. I greatly prefer it to "Rule Britannia," whose florid bombast is to me very repugnant. There is a manly reserve and simplicity about Carey's tune (though some of the words are, to say the least, inadequate) which is not unsuitable to our people. Gush and sentiment would never do here; the tune is brief and simple, and does well as a symbol for a people who hide their emotion with a joke, and whose sons go to the trenches, to give up their lives for an idea, laughing. The poetry of our race must be sought elsewhere, and it is inferior to none in the world. In such folk-songs too as "Westron Wynde," "The Oak and the Ash" or "Lord Randal," it is not lacking. But it would be alien to our character to parade it in an official symbol. Therein reserve, dignity, simple

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strength and—in our case—even a certain bareness are more in place; and these we have in this tune, which is not I think, on the whole, an unfitting national symbol.

* *

OPERA NEEDS IN THE UNITED STATES AND CANADA

By Havrah (W. L.) Hubbard

GIVEN JUNE 30TH BEFORE NATIONAL FEDERATION OF MUSIC CLUBS, LOS ANGELES, CAL.

Much has been said, and most worthily, about American music and its needs, but I would like to enter a plea here to-day for the need of music for Americans—especially where the two great forms of song and opera are concerned. I am particularly happy to have opportunity to make such a plea here, for only through the music clubs and the women's clubs can this sadly needed reform in present conditions be brought about. The press cannot accomplish it, save by assisting it; but the women of the country can, for they and their clubs are now the mightiest, the most vital cultural forces in the United States, so far as music and the other forms of art are concerned. Let but the Federation take this matter up and make it an issue and we soon will find opera and song becoming entirely different factors in our national art life from what they are at present.

We are constantly told that opera and all songs must be sung to us in the "original" language, which is virtually but another way of saying that they must be sung in any language other than English. It does not matter what foreign tongue may be used, just so our own is not employed. So long as we cannot understand the words or their full meaning it is all right! The works and the performance are sure to be "artistic." The moment we can understand, we doubt the artistic worth of the offering. We are like Mark Twain, who once attended a performance of "Parsifal" at Bayreuth, and enjoyed it immensely. When he came out of the theatre he felt that he had had a delightful time, but his knowing musical friends told him it was the worst performance of "Parsifal" that had ever been given at Bayreuth. Mark set down in his diary that he had come to the conclusion that whenever he thoroughly enjoyed anything it was dead sure to be bad! The American public is in the same condition where opera and song literature are concerned. We have become afraid to ask to understand. And the result is that we are divided into two great classes—snobs and

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cowards. Some of us like to pretend that we are familiar with a foreign tongue and so we will sit through four hours of a Wagnerian music-drama being sung to us in German, and if in the course of the four hours we chance to catch a furtive "Ja" or "Nein" as it hurtles through the auditorium we sit back, fold our hands upon our chests and say, "How beautifully she is singing her German this evening!" Or the coward class of us has been told so frequently and so insistently that translation into English is mpossible, that English is unsingable, and that it is "inartistic" to have any song or aria sung in English so long as there is any other language in which it possibly can be sung, that we have been terrified into the hiding of our desires to understand, and into the pretending that we enjoy what we do not. There is no reason under high heaven why grand opera and the art songs of the world should not be sung to us in our mother tongue.

I am making no plea for bad translations into English. The majority of the translations of grand opera are bad beyond belief. I, who have been for three seasons now presenting the Opera Talks, know only too well how bad the existent published translations are. But the fact that the translations we have are bad does not alter the other fact that good translations can be made. If a German opera can be translated into French or Italian and all the musical values of the score respected and preserved, it surely can be translated into English with similar result. And the same is true of French or Italian operas put into German. Surely the language of a Shakespeare is as good as that of a Goethe, a Racine or a Dante! It surely should suffice to satisfy any needs an opera libretto might impose! Yet the Americans and the English are the two nations of the world which insist upon having their grand opera and their songs sung to them in a foreign tongue. Every other nation demands its own idiom.

In France everything is sung in French; in Italy everything in Italian, in Germany everything in German, in little Holland everything in Dutch, in Bohemia everything in Bohemian, in the Scandinavian countries everything in their own language, but the English and the Americans insist upon having their opera sung to them in French, Italian, German, Chinese, Choctaw—any old thing except their own good English. We are the laughing-stock of the world, and with entire justice are we regarded as the arch-pretenders of the globe so far as understanding of art is concerned. And the people who make the most fun of us are the artists whom we pay the biggest opera salaries in the world for singing to us.

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They come before us and sing anything that chances to come into their heads in the way of text and we accept their jargon as an intellectual entertainment. Are they not entirely warranted in setting us down as pretenders and in making fun of us?

What we need is to have proper translations made—translations that are not prepared by any mere literary hack who wishes to earn a dollar or two, but translations made by a man who is a scholar, who is familiar with both languages, sensitive to their finer meanings and possibilities and who at the same time is a thorough musician—one who will understand and respect the musical phrase and its accents and who also knows the heeds of the singer. Such men can be found in this country just as well as in France, in Germany or in Italy. They will have to be paid, but it might be well to devote the salary paid Mr. Caruso or some other great artist for a single performance, to the paying of a man for the making of a translation which would become the authoritative and authorized translation of that opera for the entire English speaking peoples of the world. This is the work the women's clubs and the Federation can accomplish. Then we will begin to have our grand operas sung to us so that we can understand them. Then we will come to realize that grand opera is not a musical form of art per se. It is not music with a drama stuck into it. Grand opera of the present day is drama with music added to it! And there is a great difference between the two! The music is in the last analysis no more than are the scenery and the lights. It is but an enhancer and glorifier of the emotional contents of the drama. And the only way to understand, enjoy or estimate an opera or a song is to know the words. The music may be excellent music in itself, but unless it fits the drama or the poem it is bad art. And how are we to judge as to its value unless we can understand the words? I am making no plea for bad translations, neither am I basing this plea on nationalism, patriotism or any Stars and Stripes sentiment. I am basing it on the ground of understanding. Uhtil we can understand we cannot judge, we cannot really enjoy.

And when we have the proper translations then we must insist upon having the English so sung to us that it can be understood. It can be done, and English is just as singable and just as beautiful as is any other language if the singer will but trouble to learn to sing and enunciate it properly. Let our clubs take steps to have correct, adequate and authorized translations of the grand opera and of the great songs of the world prepared and then let them insist upon having the songs and arias offered in the recitals and concerts

before the club members be sung in English, and so sung that the text will be clearly and accurately enunciated, and the dawn of the day when the American people will be not only the best paying opera and song recital public in the world, but also the best understanding public, will be at hand. The Federation can accomplish this if it desires to do so. Will it undertake the task?

* *

MUSICAL NATURE-PAINTING

The Modern Composer's Treatment of the Aspects of Nature as a Theme of Expression

By Lawrence Gilman, in The Opera Magazine

Why is it that when, in the second act of Wagner's "Tristan," *Isolde* listens for the sound of *King Mark's* evanescent hunting horns, and the orchestra responds to her listening with a hushed and mysterious murmuring of the strings, the music sweeps into our consciousness a sudden and vivid sense of all the glamour and magic of a summer night—a summer night in a garden? The musical means that Wagner uses here are of the utmost simplicity and transparency: a few violins, violas, and 'cellos play, pianissimo, a tremolo "am stege," and then through this vague and mysterious mist of tone a solo clarinet traces an ascending melody of subdued and chromatic tenderness. Yet, for all its simplicity, the passage is miraculous in its communicative potency: we are keeping tryst in the garden with *Isolde* we hear with her the stirring of the wind in the tall trees, we are ravished by all the witchery, the sensuous magic, the anonymous enchantment, of this "mad, naked, summer night."

Why is it that when, in the incomparable nocturne which forms the second movement of Debussy's "Ibéria," the oboe sings its slow and brooding song above an accompaniment of muted 'cellos and violas, there rises in our minds still another—and quite different—picture of the night?—of a sultry Castilian night, more languid, more heavily perfumed, than the night that seduced *Isolde* and *Tristan* in *King Mark's* garden?

Why is it that when *Melisande*, standing with *Pelleas* beside the ancient "fountain of the blind," looks into its strange and still waters and exclaims: "Oh! l'eau est claire," Debussy, by the simplest possible use of two horns, a harp, and a chord held by the strings, is able to call up for us a vision of those mysterious, silent and liquid depths?

Why is it that Loeffler, in his setting of Verlaine's poem, "Le Son du Cor s'afflige vers les Bois," can, by the use of a simple adagio passage in thirds and fifths for the piano, blending with an obbligato melody for a muted viola, suggest to our imagination the landscape that Verlaine's words denote:—the desolate winter sunset, the gentle monotonous falling of the snow—all the intangible, melancholy implications of the scene?

Why is it that MacDowell, using only the monochromatic palette of the piano's keyboard, can, by a passage of soft and sonorous chords in slow-paced rhythm, call up for us a memory of the sea in its mood of terrible and majestic calm? Or, with harmonies and rhythms of a different character, can suggest the glittering and frozen splendor of an iceberg? Or, by yet another employment of chords and rhythms and melodic design, can paint for the imagination a vision of water lilies reflected in tranquil pools?

How are these things done? By what expressional device is the composer enabled to perform these miracles of suggestion and delineation? To attempt an answer to these questions would take one altogether too deep into the jungle of musical æsthetics. Indeed, the æstheticians are still wrangling over the question of how the thing is done, whether it ought to be done—indeed, whether it has been or can be done at all. That is, they deny that music, unaided, has the power to paint pictures, to provoke visions, to suggest

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appearances. They issue challenges, these exigent philosophers of a gentle art. They say to the innocent music-lover—who cares not a rap for the misgivings and qualifications of the æstheticians—they say: "Try MacDowell's 'Wandering Iceberg' piece on someone who does not know the title of it, and see if he will get the same impression of it that you do, who knows the title and the intention of the composer." He may or he may not. What he *will* get is a pretty clear sense that the music is expressing something vaguely sinister, smoothly-moving, mysterious; and he will, perhaps, if he is unusually sensitive, receive an impression of something bright and cold. In other words, he will probably get a sense of certain qualities that pertain to the subject-matter of the music. He will receive a correct *general* impression though not necessarily a particular and sharply defined expression. But let him try an experiment in transference: let him call the "Wandering Iceberg" piece "To a Wild Rose;" let him call the "Water Lily" piece "From a Wandering Iceberg;" let him think of Debussy's "Ibéria" nocturne as a picture of a winter landscape, and of the garden music in "Tristan" as a delineation of sunrise. The resultant incongruity will at once be apparent. The suggestion in each case comes not from the title, or the accompanying words, or the accompanying scenery and acting: it comes from the music itself. All that the title, the literary or dramatic auxiliary, does, is to give sharpness and clarity of definition to the expression. It is perfectly true, as the older æstheticians have told us, that music cannot paint or speak with the explicitness of words. You can say in music, with overwhelming force and poignancy: "I am sad;" but, as Mr. Krehbiel (I think) once observed, you cannot say: "I am sad because I have lost my umbrella." As the celebrated Bostonian admitted grudgingly after listening to a revivalist under the impression that he was listening to Mark Twain: "Yes, he was funny, but not *damn* funny." So, in the matter of programme-music (as the æstheticians call it): you can be definite, but not *damn* definite.

It is, after all, a matter of experience and observation, rather than a matter of philosophical speculation. Does any sensitive hearer doubt that music can paint pictures after listening to the wonderful prelude to "Das Rheingold?"—could that be anything else than a picture of moving waters? Could the "Siegfried" *waldweben* be anything but wood-music? Let us, as Mr. Ernest Newman once wisely said, take gladly all that music can give us—all its incomparably rich appeals to the heart and the senses and the imagination—its power of grotesque and

amusing suggestion as well as its power to utter the sublime. Let us delight in and be moved to our depths by the "Siegfried" *waldweben* and the sunrise music in "Also Sprach Zarathustra;" but let us also laugh unashamed with Strauss when he mimics the bleating of the sheep in his "Don Quixote." As for the dependence of delineative music upon a programme or a title—well, why grudge a composer of symphonic or piano music the use of that prop, when we permit Wagner, composer of theatre-music, to enforce his orchestral flames by the use of coloured and hissing steam? We are often told that opera is an impure art-form. By the same token, so is the song. The epithet is no doubt a depressing one, and it brings something of terrified awe to academic souls. But if an "impure" art-form can yield us such perfect and delectable treasuries of genius as "Meistersinger" and "Pelléas et Mélisande," the unregenerate, observing this phenomenon, may well be pardoned for regarding the dreadful aspersion with mitigated horror. So with programme-music, symphonic or piano. Shall there be no more Straussian cakes and ale because the academicians, the æsthetically orthodox, raise protesting hands in the presence of "Don Quixote" and "Ein Heldenleben?" Let us admit with all possible cheerfulness that it is a heinous thing for music to attempt to paint pictures, recite poems, recount histories, enact dramas, with external aids—words or scenery, action or title or "programme;" yet nevertheless there are many abandoned souls who, while they bow respectful heads in the presence of a Bach prelude or a Beethoven quartette, will yet, in their guilty heart of hearts, thank heaven for such legacies of wickedness as the orchestral tone-painting of Liszt and Tchaikovski, d'Indy and Loeffler and Strauss; the poetic piano music of Debussy and MacDowell; the dramatized symphonic poems of Richard Wagner.

I set out in these casual jottings to note down some reflections upon that interesting phase of modern music which has to do with its treatment of Nature as an expressional theme; and that name with which I began these observations is still prominent in my meditations. The most superficial student of musical history will observe that some of the earliest composers concerned themselves with painting landscapes in tone—there are few things in music that are older than tonal Nature-painting. Yet the only landscape music, sea-music, which really lives for us, which speaks to us with an eloquent and communicative voice, is that which belongs to our own and the preceding generation. We cannot hope to go back of Wagner, or even to his contemporaries, and find Nature-music that will be free of naiveté, crudeness, and shallowness. It is not possible to take very seriously the Nature-painting of Bach, of Haydn, of Beethoven; and how faded and thin seem the tonal landscapes and seascapes of Berlioz and Mendelssohn and Schumann! But how inexhaustible, on the other hand, is the vitality of Wagner! As a humanist, as a dramatist, as a consummate master of the secrets of the heart, as visionary and seer, his supremacy is still incontestable. As a painter and rhapsodist of the natural world he is equally commanding—still mastering us, enchanting us; still fresh and vivid and unstaled. The nature music of poor Raff, who died only a few months before Wagner, is to-day as barren of all power to liberate our imaginations, to kindle our inward vision, as if it were written a century ago. Yet the music of forest and hilltop, of winds and waters, of dawn and sunset, cloud and tempest, in the "Ring" and elsewhere, have lost nothing of their pristine magic. Their splendor and daring of conception, their graphic power, their magnificent eloquence, are undiminished. In every aspect of Wagner's art as a musician he is still, to-day, secure in his heaven.

But with Wagner, Nature-painting was accessory—a background, a commentary upon those tragic-comedies of the human heart and those tremendous epics of destiny and the gods which most profoundly engaged his creative activities. It is not until we come to the music of our own time that we fine Nature deliberately and lovingly studied for its own sake, and rendered with consummate eloquence. To that memorable question of Whitman's there is an easy answer. "You can cultivate roses and orchards," said he, "but who shall cultivate the mountain peaks, the ocean, and the tumbling gorgeousness of the clouds?" Let us reply: The modern masters of musical landscape. It has been said of our generation that "we have forgotten rapture." These men have refuted the charge. It is as if such rhapsodists and dreamers as Claude Debussy and Edward MacDowell aad Vincent d'Indy and Charles Martin Loeffler had pondered the words of Jefferies: "Let us leave this beating and turning over of empty straw; let us return to the stream and the hills; let us ponder by night in view of the stars." I can do no more in these brief and desultory jottings than direct the attention of the interested student of modern music to this absorbing aspect of the art of these gifted, these unique, tone-poets. It is a phase of their endeavours that will liberally and delightfully repay the closest scrutiny. In the differences, as in the similarities, of their approach to the natural world, there is illumination, fascination. Widely and unreconcilably as they differ, there

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is a tie that binds together the sensuous intimations of Debussy's "Afternoon of a Faun" and the austere and reverent poetry of d'Indy's "Summer Day on the Mountain"; that relates the fantastic, introspective, sombrely passionate music of Loeffler's "The Pool", to the frank and enamoring tenderness of MacDowell's "Star light". Perhaps it would not be a bad guess if the inquisitive music-lover should discover this common tie in the exertion by these men, and others of their clan, of that "natural magic" which has been so glibly discussed and so little comprehended; which, as William Butler Yeats has happily said, "is but the ancient worship of Nature, and that troubled ecstasy before her . . . which is brought into men's minds." It is only this ecstasy that can build such perfected dreams.

* *

KATHLEEN PARLOW'S TOURS

ANOTHER orchestral engagement has been added to Kathleen Parlow's important bookings for this coming season. The Canadian violinist has been secured by the Minneapolis Symphony Orchestra for an appearance with that organization, under Emil Oberhoffer, in Minneapolis on March 17th, while the day before she will play under the same auspices in St. Paul. Miss Parlow will be heard in St. Louis with the St. Louis Symphony Orchestra, and in Philadelphia with the Philadelphia Orchestra, while the long list of recital engagements booked for her will take her to all sections of the country and keep her in America until well into May. The violinist's accompanist on this visit will be Homer Samuels, who was heard in America last season with Serato and Carl Flesch.

The last letter of Kathleen Parlow to her manager, Loudon Charlton, tells of various concert activities, despite the war. The violinist has likewise played at several soldiers' benefits, and has been active in behalf of various war charities. One self-imposed task has been collecting eggs in the village of Meldreth, where she and her mother have made their home, and sending them to the hospitals for the wounded soldiers.

"We have sent over 180 each week," writes Miss Parlow, "not a bad record for a small place like this. It is quite amusing work, only I am convinced that a terrible accident will happen when I am carrying a few dozen eggs."

Kathleen Parlow is booked from September 12th to November 15th in Norway, Sweden and Denmark, fifteen concerts being scheduled in each of these countries. Then there will be

another week of concertizing in England before sailing for America the last of November or early in December.

* *

RACHELLE COPELAND SAFE HOME

Miss Rachelle Copeland of Toronto, who has been abroad for nearly three years, as an ardent pupil of the renowned Russian violin master, Prof. Leopold Auer, after the venturesome journey across the Atlantic, has reached her home in safety.

Owing to the necessity of Prof. Auer's flight from Dresden (where he taught during the summer months) and where he and most of his pupils were prisoners during the first two months of the war, he returned to Petrograd, his pupils about the same time, at least the girl pupils, making their exit, some to England and others to the United States.

Miss Copeland remained in England during the last six months, having had the good fortune to study under Miss Knocker of York—a most efficient representative of Prof. Auer.

Our undaunted Canadian violinist has, during the past year, braved the environment of two war zones, continuing her study in calm perseverance befitting her nationality and musical temperament.

According to reports, through her indefatigable and inspired study under the incomparable pedagogue and his competent assistant, Miss Copeland has reached a marked advancement, with a vision pointing towards the top of the ladder. Miss Copeland returns to her own people with well-earned laurels and, above all, with her natural charm of presentation of that which she holds in store.

* *

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It is announced that in the recent examinations held in connection with the Associated Board of the Royal Academy and the Royal College of Music, London, England, Miss May Wilkinson has gained the licentiateship diploma with first class honours, and obtained the highest number of marks in the Dominion of Canada for singing. Miss Wilkinson's success reflects the greatest credit on her teacher, Dr. Albert Ham.

* *

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Grieg's patriotic hymn, "Our Native Land," is a great favourite in England at present. It is published by Augener in seven different forms, including piano and organ solo, two and four part choirs, an anthem for mixed voices and a simple song.

CANADIAN MUSICAL BUREAU

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Mr. Wm. Campbell, manager of the Canadian Musical Bureau, Toronto, has just issued his Annual for the season of 1915-16, and it is a long way ahead of former years. The list is larger, and the standing of the artists is even higher than ever before. Mr. Campbell will have about forty artists under his control. Following is the list up to date: Soprano vocalists: Miss Mary Bruce-Brown, Scottish star; Mrs. Flora McIvor Craig, Miss Beatrice Hunter, Miss Christine Atwell, Miss Dorothy McGann, Miss Rosa Moulton. Contralto vocalists: Miss Florence Mulholland, New York star; Miss Maude Anderson, Miss Edith M. Parker. Tenor vocalists: Ernest W. Wilson, James E. Fiddes. Baritone vocalists: H. Ruthven McDonald, R. Gourlay McKenzie, Marley R. Sheriss. Elocutionists: Miss Clarice Spencer, Miss Comrie Brown, Louisa Elmore Richards, Miss Mildred K. Walker (and mezzo-soprano), Miss Marguerite Boyle, Miss Kathleen English, George E. Morley, B.A. Violinists: Miss Maud Buschlen, Miss Nellie McGhie. The Aeolian Quartette: Arthur Lynde, first tenor; W. Dixon, Shields, second tenor; Charles E. Stanley, baritone; Austin S. Douglas, bass. Entertainers: Charles Conway, Florence Gertrude Ruthven, J. Hilliard Cameron, C. LeRoy Kenney, John P. and Mary Robertson, Miss Lilly Cole, Will J. White, Jules Brazil. Pianists and accompanists: Dr. Harvey Robb, Miss Florence McKay, Mr. G. F. Liddle, Miss Eileen McGann.

It will interest concert committees, and others in the habit of engaging artists, to know that it costs them no more to secure artists through the Bureau than it does to make the engagements with the artists themselves. There is this advantage in engaging artists through the Bureau: the Manager has his eye on all the best artists in the country and knowing their peculiarities and capabilities he can tell what artists should go together, in order to bring out the best results.

The office of the Bureau is at 133 Macpherson Avenue, and concert committees and others looking for first-class concert artists should lose no time in getting in touch with the Bureau.

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RUTHVEN McDONALD'S TOUR

Mr. Ruthven McDonald, our popular baritone, has had a most successful tour of California, Utah, Nevada, Oregon, Washington, Idaho, Montana and Colorado. He has been engaged to cover the same territory for the summer of 1917. Writing of a recent concert, *The Evening Record*, Ellensburg, Wash., says: The songs by Ruthven McDonald, famous over two continents as a baritone, gave undiluted pleasure to the very large audience that greeted the entire performance. The baritone voice of Mr. McDonald has not been too highly eulogized; it is rich and deep; both in its upper and lower registers there is a clarity coupled with a rotundity that shows the cultivation given it, and the ability of the owner to clearly interpret and correctly express the meaning of his authors. His programme includes many numbers of the best there is in ballad music, but these were not of the hackneyed sort, nor did they undertake to sound the depths of five-cent ragtime, which, thank goodness, appears to be going out as fast as it came in. One of the notably excellent features of the programme was his very natural rendition of James Whitcomb Riley's famous poem, "That Old Sweetheart of Mine," which he gave as a monologue with musical accompaniment. Another was the character song, "Bibbidy Bobb," which has gained, through his magnificent interpretation of its broad humor, a world-wide reputation, This number brought down the house, and gave unalloyed pleasure to every hearer, as was manifest in the wild applause given it. The quality feature of Mr. McDonald's part of the programme was seen in the first number, "The Mighty Deep." This composition carries in its sentiment almost every human quality of pathos, and covers almost the entire range of musical sound. It was rendered in such a manner as to bring out the richness of the singer's voice at its greatest depth and power: in a word, Ruthven McDonald is a success as entertainer and vocalist. He was ably assisted by the sympathetic accompaniments furnished by his wife.

* *

Miss Marie C. Strong has opened new studios at 607 Sherbourne Street.

THE TORONTO CONSERVATORY OF MUSIC

This institution opened for the coming season on Wednesday, September, 1st, and from all indications a very large registration has already begun. In addition to the Year Book and Syllabus for the Academic season 1915-1916, the Conservatory issue during the summer the annual "Alumni Gazette" containing a brief review of the year's work and presenting a complete list of the successful candidates at the Graduation and Local Centre Examinations in Toronto and throughout Canada, June and July, 1915. Quoting from the "Gazette" we read that "notwithstanding the prevailing depression, this season's Conservatory examinations show a very large increase over any previous year, a tribute to the discrimination of competent teachers that these examinations are witnessing a steady growth notwithstanding their high standard and their serious character which render a "pass" of successful candidates a real achievement." In Canada, as in England, the real status of loosely and commercially conducted examining schemes, which for a time make an appeal to ill-advised pupils of incompetent teachers is gradually being understood by the public and those especially concerned in real musical progress.

The Faculty has been again strengthened in some departments, notably by the appointment of Mr. Ernest Seitz as a member of the piano staffs, this gifted young Canadian himself a pupil of the great Lhevinne.

Dr. F. H. Kirkpatrick of the School of Expression announces for the coming season another Shakespearian series of productions, the "Tempest," and "Midsummer Night's Dream" being the plays selected.

The Women's Residence, under Miss Leila Wilson, opened concurrently with the teaching classes and all the usual departments will shortly be in full working order including the most important and interesting rehearsals of the Conservatory Orchestra under Mr. Frank E. Blachford. Recitals by leading members of the Faculty are also in preparation for the early autumn.

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ERNEST J. SEITZ

THE decision of Mr. Ernest J. Seitz, the brilliant young Canadian piano virtuoso, to make his headquarters in Toronto has awakened keen interest in Canadian musical circles. Not only as a solo artist but also as a pedagogue, his influence on Canadian musical art may confidently expected to be most potent and wholesome. As a warm personal friend and favourite pupil for years of the great Russian, Lhevinne, and also for a time of Ernest Hutcheson, the eminent Australian virtuoso, Mr. Seitz enjoyed opportunities such as seldom come to the music student abroad. Amongst Mr. Seitz's activities for the coming season are to be a series of recitals in the leading cities of Canada and across the border. As a member of the piano faculty of the Toronto Conservatory of Music, especially as an exponent of the methods and artistic ideas of Lhevinne, Mr. Seitz is certain to be much sought after. Already applications for his services are being received from Toronto and distant points.

* *

HER PET CANARY

Helen Ware, the violinist, has just contributed to her "Musical Funny Scrap Book" the attached verses written by her and dedicated to "Hansie" her pet canary:

"He's a joyful little songster
With a dainty golden coat,
And he spends his days a-singing,
But has studied not a note.
As I listen to his warbling
I am moved perforce to say:
'He's the only music master
Who has never asked for pay.' "

* *

MR. JOHN ALLAN APPOINTED CONDUCTOR OF THE PETERBORO CHORAL SOCIETY

MR. JOHN ALLAN, organist and choirmaster of St. Paul's Presbyterian Church, Peterhead, has been offered, and has accepted the position of conductor of the Peterboro Choral Society. Mr. Allan's qualifications for the position are undoubted, and his long experience will be of inestimable value to the society. During Mr. Allan's sojourn at St. Thomas, Ont., while he was organist and choirmaster of Knox Presbyterian Church, he formed the Operatic Society there and gave most admirable performances of the Gilbert and Sullivan operas, "The Mikado," and "Pirates of Penzeance." It is Mr. Allan's intention to institute with his Choral Society at Peterboro yearly performances of Handel's "Messiah" about Christmas, his aim being to give the performances along the traditional lines followed in the Old Country, making a specialty of the chorus work and securing the best soloists obtainable. Mr. Allan also performed several oratorios in the Old Country.

* *

MR. PERCY HAM ENLISTS

The ranks of the musical world in Toronto have been severely depleted by the call for military service abroad, many of the best known artists having volunteered. Among the latest to go is

MR. PERCY HAM

Mr. Percy Ham, son of Dr. and Mrs. Albert Ham of Jarvis St., who is exceptionally well known on account of his connection with the National Chorus. For several years he has been the active executive officer, being secretary-treasurer and no small credit is due him for the uninterrupted success of the organization. An Upper Canada College boy and a member of "H." Co., 2nd Battalion Queen's Own Rifles, he had a very wide acquaintance in the city and was highly regarded both for his ability and his constant cheerfulness. In business he was connected with the Land Titles Office at Osgoode Hall. He was also bass soloist in St. James' Cathedral choir

RICHARD TATTERSALL
PIANIST and ORGANIST
Organist, Old St. Andrew's Presbyterian Church.
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and very active in this connection. Each year he put on a concert in the Parish House for the benefit of the Ladies' Auxiliary and always succeeded in securing a capacity audience. He has now enlisted with the Third University Company and is on his way to Shorncliffe where they will be under orders to reinforce the Princess Patricias as required. As a soldier his training will stand him in good stead and no doubt he will give as good an accounting of himself as he has done in private life.

* *

NEW MUSIC

CHAPPELL & COMPANY.—Among the new music announced by Chappell & Company, Limited, for the beginning of this forthcoming season, there is, as usual, much that is interesting. Herman Löhr, whose fount of inspiration shows no sign of failing, is represented among the songs by "Flower of Brittany" which ranks well with what he has written in this style previously. The compass is a moderate one, which fact brings the song within the possibilities of the average singer, and like most of the songs written by this composer, there is that element of agreeableness in the voice part that makes his work so unfailingly acceptable. More ambitious perhaps, but none the less vocally satisfying, is the cycle of "Four Indian Songs" by the same composer, the words which are taken from Laurence Hope's "Garden of Kama,"—verses by the way, whose decidedly Oriental atmosphere have appealed very strongly to more than one composer. Following so closely as this cycle does on "Songs of The Southern Isles," the sustained and invariably good quality of this class of composition that comes from Mr. Löhr's pen is a remarkable feature of his work. Possibly, free from the limitations imposed by the writing of a single number, he can give rein to his gifts of imagination and construction with good results.

The name of the composer of "Galway by the Sea,"—Martin Barclay, looks like that of a new-comer. If that be so, and this song is one of the first of his to appear in public, as it were, he shows worthy discretion and good judgment in not overloading the simple and gently pathetic verses of Mr. Weatherley with unsuitable music. The result is that sort of naive Irish song, that, despite its tender melancholy, we cannot help but like.

The "Love-Strain" from the incidental music to the giantic moving picture spectacle: "The Birth of a Nation" provides the theme of "The Perfect Song." The composer, Joseph Breil, whose "Song of the Soul" is such a favourite, has written a very effective melody that will doubtless become very popular before long.

In "The Sundown Sea" (Steckel) there is ample evidence of sympathetic musicianship and although "Lullaby Songs" have been somewhat numerous, the sweet and appealing sincerity of this will be certain to attract attention.

"The Wild Black Men," as far as the words are concerned, is a decided departure from what is usually written for the robust male voice. And the song itself is somewhat difficult to classify. Certainly it conveys in very vigorous fashion what some of us feel at times:—that we long to steal away "when the folks are in bed" and "Dance all night to the rub-a-dub tune" of the "Wild Black Men."

Other new announcements of this firm include a Duet arrangement (Soprano and Baritone) of that sparkling number from Edward German's "Merrie England":—"Love is meant to make us glad; also "A Sailor's Song" (Löhr) the character of which will be easily understood from the following lines:—

" Long watch we keep, while they can sleep
Behind the booms of Kiel.
They lock us out and wait in doubt
For orders from Berlin,
But on the seas we hold the keys
The keys that lock them in,"

and a very stirring patriotic song: "King George" by Daisy McGeoch, the composer of the well-known "Two Eyes of Grey."

* *

NEW MARCHING SONG

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"Keep the Home-fires burning,
While your hearts are yearning,
Though your lads are far away,
They dream of Home.
There's a silver lining
Through the dark clouds shining;
Turn the dark cloud inside out
Till the Boys come Home."

recently secured selling rights for the Dominion, will prove a very acceptable number at the present time. Both words and music are very evident in their sincerity. It is by no means difficult and above all it is truly melodious; a good sort of melody that few can resist.

It was sung recently by Miss Alice Lakin at a huge recruiting meeting in Regent St., London (Eng.), at which Queen Alexandra was present, and the chorus was taken up spontaneously by those present; and repeated again and again with intense fervour.

* *

NEW MUSIC

TORONTO (THE ANGLO-CANADIAN MUSIC CO.)—Amongst Enoch & Sons' publications we find quite a number of attractive solos intended more particularly for average pianists. Capable composers are apt to ignore the claims of the ordinary player, who needs something artistically satisfying and yet not too technically difficult. C. Chaminade's pianoforte music is always interesting by reason of its grace and finish. From the gifted French lady's pen come the following pieces: "Aubade," "Chanson Bretonne," "Contes Bleus," "Menuet Galant" and "Album des Enfants." It should be mentioned that the last named album comprises a dozen little sketches intended for juvenile pupils.

Paul Wachs gives us a delightfully melodious Scherzo-Caprice such as moderately advanced pupils will enjoy. Despite its unobtrusiveness, this pretty trifle displays many indications of the cultivated craftsman.

Far removed from the puerilities of the day stands Edward German's "Columbine," an engaging *air de ballet* which is tuneful and not trivial, and ingenious without effort.

Dr. Bellairs, in his "Liebesgrus," succeeds in catering for the musician while not going beyond the depth of the lay mind. The charm of the principal melody, coupled with its thoughtful treatment, will win general acceptance for this plaintive little song-without-words.

Also tempting to players who like the *cantabile* style is George H. Clutsam's "Romanesque," this being the fifth number of the composer's "Six Etudes Pittoresques."

Quite an entertaining diversion, at once bright and flowing, is Herbert Bunning's impromptu, "Les Korrigans." For teaching purposes, the solo can be unreservedly recommended.

* * *

BOOSEY & COMPANY, Toronto, New York and London.—This enterprising firm has a large list of new publications.

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Heart From Kerry	*Edward Beverley*	D, Eb, F.
Mine	*A. H. Brewer*	Bb, C, Eb.
Angels Ladder	*Robert Coverly*	Eb, F, G.
Mavis	*Harold Carxton*	E, F, G, Ab.
Garden of Your Heart	*Francis Dorel*	F, Ab, Bb.
Love Bells	*Francis Dorel*	C, Db, Eb, F.
When My Ships Come Sailing Home	*Francis Dorel*	G, Ab, Bb.
Bard of Armagh	*Herbert Hughes*	Ab, Bb.
There Are Birds in the Valley	*Liza Lehmann*	Bb, Eb.
When as a Lad	*Josephine McGill*	Bb, Db, Eb.
King of Love	*Ivor Novello*	D, F.
Soldier of My Heart	*Herbert Oliver*	C, Eb.
All Joy Be Thine	*Wilfrid Sanderson*	G, Ab, Bb, Db.
Hills of Donegal	*Wilfrid Sanderson*	A, Bb, C.
When You Pass	*Wilfrid Sanderson*	Eb, F, G.
Little Playmates	*Ellen Tuckfield*	F, Gb, Ab.
In an Old Fashioned Town	*W. H. Squire*	D, Eb, F, G.
When You Come Home	*W. H. Squire*	D, Eb, F, G.
Danny Boy	*Fred E. Weatherly*	C, Eb, F.
Island of Love	*Haydn Wood*	Eb, G.

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A notable production is the part song, "Ye Mariners of England," by Clarence Lucas, which was sung in January last by the Elgar Choir, of Hamilton. The Hamilton *Spectator* in its notice of the event, said: "The big event of the evening was "Ye Mariners of England," by Clarence Lucas, the well-known Canadian composer. This number, which was repeated, was superbly rendered, and as a composition will rank worthily with others of its class, which, though older, can lay no greater claim as an expression of spontaneous and whole-hearted patriotism. The theme was led by the bases in a dignified martial measure. As the various parts entered, the volume grew in stately crescendos until one thrilled to the call of restrained passion that vibrated through each changing line. The number abounded in dramatic effects, caressing passages for the tenors and mellow lines for the altos, with finely-wrought climaxes, the finale dying away in the distant moan of the wind and storm, and the forgotten murmur of the fiery fight, a subdued pianissimo picturesquely portraying the close, "when the storm has ceased to blow.'"

"Holiday Sketches" is another striking composition from the pen of Clarence Lucas.

"Holiday Sketches" are within the powers of the average amateur pianist, and they are, above all else, melodic. They are unquestionably an ornament to the solid reputation of a composer who has written orchestral works for Theodore Thomas' symphony concerts and for several of the great orchestras of London—including Sir Henry Wood's, the London Philharmonic, Crystal Palace, and who has been hailed by the Toronto *World*, the *Canadian Courier*, the Toronto *Globe*, as the "foremost," "our most representative," "probably the greatest" Canadian composer.

"The Island of Love" is by Haydn Wood, a rising young composer who has given us many beautiful songs, and whose reputation grows with each successive offering. This song is a heart-stirring rhapsody of love, praise and hope for, and devotion to, that verdant isle—Ireland—ever affectionately referred to in terms of endearment.

Liza Lehmann has attained almost perfect descriptiveness in the setting of "There are Birds in the Valley," one of—if not the most popular solo in her romantic opera, "The Vicar of Wakefield." Every gradation of tone-figure and alteration of tempo, marks an equal change in the sentiment of the verse, while the beautiful harmonic progressions and nuances of expression produce a most delightful atmosphere of love-reverence

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A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

MR. W. O. FORSYTH, who has been spending his vacation at Leggatt's Point on the Lower St. Lawrence, in Quebec, has returned to Toronto, and will be at his new studio, Nordheimer's, corner Yonge and Albert Streets, on Saturday the 4th, both morning and afternoon.

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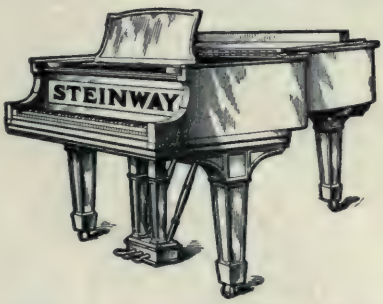

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E. R. PARKHURST, Editor and Proprietor

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MR. ELLIOTT HASLAM

IF the Latin proverb *Experientia docet* (Experience teaches) be true, it will account for the great reputation of Mr. Haslam as concert and opera conductor; for very few have had so complete and thorough a training, or so eclectic an experience in different countries as he.

When the late Carl Rosa with his wife, the famous prima-donna Euphrosyne Parepa, made a vigorous attempt in Great Britain to establish grand opera in English, he engaged Mr. Haslam who in this manner became familiar with the entire repertoire of English opera, and with the masterpieces of lyric art from other countries. During the time that Mr. Haslam was associated with Carl Rosa, Wagner's "Flying Dutchman" (Der Fliegende Holländer) was produced for the first time in English, Santley (now Sir Charles) singing the *rôle* of the Dutchman, which he had already created in Italian with the famous Ilma di Murska as Senta.

In 1879 Mr. Haslam was engaged for the *saison d'été* at Boulogne-sur-mer, at that time the most fashionable summer resort in Europe. Here he became familiar with the entire repertoire of French grand opera, and intimately connected with the best artists of both Paris and London, who appeared there in opera or concert during the season.

After a tour in Great Britain as conductor of opera in the principal cities, he was offered an engagement on behalf of Messrs. Abbey and Grau, by Vianesi—then first *chef d'orchestre* at the Opera Paris, for the Metropolitan Opera House, New York, the performances during the first season being given in Italian.

In the month of May, 1903, when a short season of Italian opera was projected in Paris owing to the very cordial feeling existing between the two countries emphasized by the presence of the Italian squadron at Toulon, Mr. Haslam was engaged with Luigi Cherubini (descendant of the composer) as conductor. The opening opera to be "Ballo in Maschera" with Cherubini; to be followed by "Lucrezia Borgia" under the direction of Haslam.

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In appointing Mr. Elliott Haslam as musical director and first conductor of the newly-formed Toronto Operatic Society the executive committee has shown sound judgement, since it may be safely said that no artist on this continent has had a more eclectic and practical experience in the two-fold duties of teaching and conducting opera than has Elliott Haslam.

The cover page photogravure is a characteristic portrait of Mr. Haslam by Aylett, Toronto.

Mr. Haslam is Officier d'Academie, Paris, the honour being conferred May 31st, 1914.

* *

TORONTO CONCERT DATES

THE following announcements have been made:

October 4th.—Melba Concert Company, Massey Hall.
October 7th.—Geo. E. Boyce, Piano Recital, Massey Hall.
October 21-23rd.—Boston Grand Opera, Arena.
October 22-23rd.—All-Canada Musical Festival, Arena.
November 13th.—Cherniavski Trio.
November 22nd.—Paderewski, Massey Hall.
November 20th.—New York Symphony Orchestra and Elman, Massey Hall.

1916.

January 19th.—National Chorus, Massey Hall.
February (first week)—Mendelssohn Choir, Massey Hall.
March 16th.—New York Symphony Orchestra and Josef Hoffman.

* *

BARNUM AS PIONEER CONCERT MANAGER

(From the Musical Courier)

IN 1849 P. T. Barnum conceived the idea of engaging Jenny Lind for an American tour. Though he had never heard the artist, he felt fully convinced, through her Continental reputation, that she was the sensational musical success of the age.

After considerable manoeuvring, on January 9th, 1850, he succeeded in gaining the first point in his boldest venture. Jenny Lind signed a contract. The following quotations from it will be of interest:

First. Jenny Lind doth agree to sing for the said P. T. Barnum in fifty concerts, including oratorios, within (if possible) one year or eighteen months from the date of her arrival in the city of New York, etc. She, the said Jenny Lind, having full control as to the number of nights or concerts each week, and the number of pieces

she will sing in each concert, to be regulated conditionally with her health and safety of voice, but the former never less than one or two nor the latter less than four; but in no case to appear in operas.

Second. In consideration of said services, the said P. T. Barnum, of New York, agrees to furnish the said Jenny Lind with a servant as waiting maid, and a male servant to and for the sole service of her and her party; to pay the traveling and hotel expenses of a friend to accompany her as a companion; to pay also a secretary to superintend her finance; to pay all her and her party's travelling expense from Europe, and during the tour in the United States of North America and Havana; to pay all hotel expenses for board and lodging during same period; to place at her disposal in each city a carriage and horse with their necessary attendance, and to give her in addition the sum of 200 pounds sterling, or $1,000 for each concert or oratorio in which said Jenny Lind shall sing.

Seventh. And it is further agreed that the said Jenny Lind shall be at full liberty to sing at any time she may think fit for charitable institutions, or purposes independent of the engagement with the said P. T. Barnum, etc.

It being understood that in no case shall the first or second concert in any city selected for the tour be for such purpose, or wherever it shall appear against the interests of the said P. T. Barnum.

Mr. Wilton, who acted as Barnum's representative in this matter, wired the good news of the signing of the contract, but was advised in return to keep this a secret, for Barnum thought it was too soon to break the news to the public.

Barnum's success was based on thoroughness in publicity work as much as catering to the public taste, and he realized that ere his ammunition was all on hand, it was best to keep his guns pf publicity silent. But he did not reckon with the newspaper reporters. They got wind of this "good copy" and surprised the big manager by coming out with headliners about his daring enterprise.

The Torch of Publicity

As soon as Barnum realized that his original plans had been frustrated, he wheeled about and immediately plunged into a stupendous publicity campaign. It is very illustrative of the man and his methods to find him questioning the conductor on his train whether he heard about the coming of Jenny Lind. This first feeling of the public pulse brought Barnum a most unexpected and chilling reply:

"Jenny Lind! Is she a dancer?"

Here was a man travelling daily between Philadelphia and New York who did not know of this worldwide known artist. Barnum began to realize that there were millions and millions to be informed.

The following day his open letter to the New York papers appeared, in which he prepares the public mind for the reception of his artist:

Perhaps I may not make any money by this enterprise, but I assure you that if I knew I should not make a farthing profit, I would ratify the engagement, so anxious am I that the United States should be visited by a lady whose vocal powers have never been approached by any other human being, and whose character is charity, simplicity and goodness personified.

Miss Lind has great anxiety to visit America. She speaks of this country and its institutions in the highest terms of praise. In her engagement with me she expressly reserves the right to give charitable concerts whenever she thinks proper.

Since her debut in England she has given to the poor from her own private purse more than the whole amount which I have engaged to pay her, and the proceeds of concerts for charitable purposes in Great Britain, where she has sung gratuitously, have realized more than ten times that amount.

Like the principal motif recurring in a musical composition, so that "charitable strain" is gently sounded all throughout Barnum's publicity campaign in behalf of the Swedish Nightingale.

It gave his artist a human touch that no other artificial means could produce, and how well he knew its effect!

After one of their concerts, on being told by her that he (Barnum) gave much more toward charity than she ever did, Barnum smilingly replied:

"Bread cast upon the waters will perhaps return buttered."

At any rate, it proved a splendid business proposition for the more liberal he was in donations the more the public responded.

From the date of the first announcement till her New York debut, September 11th, 1850, at Castle Garden, Barnum used every conceivable means toward assuring a financial success for his stupendous undertaking. There were $187,500 risked by him, which sum included all his worldly possessions. Outside of a few staunch friends who still had faith in his ability and

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good judgment, he was greeted on all sides with pitying glances and comments of:

"Poor Barnum; it's too bad—too bad!"

Indeed Jenny Lind herself said as much on her arrival:

"How is it possible that you dare risk so much money on a person whom you never heard sing?"

Replying to this, Barnum frankly confessed:

"I risked it on your reputation, which, in musical matters, I would rather trust than my own judgment."

Evidently whatever Barnum lacked in sound musical judgment, he fully replenished in good business sense.

For the New York debut of his singer the tickets were auctioned off, each of the three thousand persons having paid the customary admission fee of twenty-five cents for the privilege of entering Castle Garden in order to get a chance to bid. The first ticket brought $225. All told, one thousand tickets were sold at this auction, bringing the fabulous sum of $10,141, which goes to prove that Barnum made good use of the six months' leeway which he had to enlighten the American people about Jenny Lind and her art.

To recall his various methods would require pages, but we cannot pass by the clever bit of publicity which lurked behind his offer of $200 for a prize ode, "Greeting to America," which was to have been set to music by Jenny Lind's musical director, Julius Benedict, and sung by the celebrated guest for the first time on the night of her American debut.

Hundreds of poems poured in. As a result the selection of the Taylor poem brought a deluge of spirited protests. These outbursts appeared in the press all over the country, most of them abounding in wit and sarcasm and furnishing splendid publicity.

One of the offended poets portrays Barnum as the relentless seeker for sensational freaks, and in that role enacts the following scene between the impresario and songster:

So Jenny, come along, you're just the card for me,
And quit these kings and queens for the country of the free;
They'll welcome you with speeches, and serenades, and rockets,
And you will touch their hearts, and I will tap their pockets;
And if between us the public isn't skinned,
Why, my name isn't Barnum, nor your name Jenny Lind.

Seldom was $200 invested to better advantage than in that ode, and its direct results of poetic protests.

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When Facts Surpass Dream

Barnum was more than a mere business genius, and we are fully convinced of this fact by the following deed. After finding that the success of the Jenny Lind tour would far exceed his boldest expectations, he called on the singer, and informed her that instead of paying $1,000 per concert, as originally agreed upon, hereafter in addition to that sum he would give her 50 per cent. of the profits from each concert after deducting his share of expenses amounting to $5,500. Thus the first New York concert (plus Barnum's addition toward charitable causes) brought Jenny Lind $10,000. Every penny of this sum was donated to charity, the mayor of the city acting as advisor in its proper distribution.

The great New York debut filled the box office to the extent of $17,864.05. Two days later the same barometer showed $14,203.03. These figures are staggering, but authentic. The country was stricken with an epidemic of Jenny Lind fever. The literature from New York critics alone filled a book. Barnum scattered these all over the land, adding to their contents a vast amount of splendid publicity matter, most of which served but as a medium to tell of Jenny Lind's great charitable deeds.

The stupendous undertaking was involved with many unavoidable hardships of business and private nature, but not until the Jenny Lind Concert Company of sixty musicians in the orchestra and her assisting artists had crossed the whole land did this splendid tour come to a successful end. The following table gives an exact picture of its magnitude:

	Receipts	Average
New York, 35 concerts	$286,216.64	$8,177.50
Philadelphia, 8 concerts	48,884.41	6,110.55
Boston, 7 concerts	70,388.16	10,055.45
Providence, 1 concert	6,525.54	6,525,54
Baltimore, 4 concerts	32,101.88	8,000.47
Washington, 2 concerts	50,385.60	7,692.80
Richmond, 1 concert	12,385.21	12,385.21
Charleston, 2 concerts	10,428.75	5,214.37
Havana, 3 concerts	10,436.04	3,478.68
New Orleans, 12 concerts	87,646.12	7,303.84
Natchez, 1 concert	5,000.00	5,000.00
Memphis, 1 concert	4,539.56	4,539.56
St. Louis, 5 concerts	30,613.67	6,122.73
Nashville, 2 concerts	12,034.30	6,017.15
Louisville, 3 concerts	19,429.50	6,476.50
Madison, 1 concert	3,693.25	3,693.25
Cincinnati, 5 concerts	44,242.13	8,848.13
Wheeling, 1 concert	5,000.00	5,000.00
Pitsburgh, 1 concert	7,210.58	7,210.58
Total, 95 concerts	$712,161.34	7,496.43

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The highest prices paid for tickets at auction were the following: New York, $225; Boston, $625; Providence, $650; Philadelphia, $625; New Orleans, $240; St. Louis, $150; Baltimore, $100. After the sale of the first ticket the premium usually fell to $20 and so downward in the sale of figures. The fixed price of tickets ranged from $7 to $3. Promenade tickets were sold from $2 to $1 each.

Out of this enormous sum Jenny Lind received as her personal share $208,675.08 but refunded to Barnum $32,000 for not having filled her contract as per original agreement, thus leaving Barnum's share the neat sum of $535,486.45.

If figures talk, this is worth telling, for it stands as a monument to the genius of an American manager such as no other country has ever produced.

Like Barnum's own life, this is full of romance, gamble, ingenuity and inspiring perseverance. It exemplifies the strongest and the noblest traits in the American manager, and though the tale is sixty-five years old it is well worth retelling.

* *

MUSIC AT OTTAWA

OTTAWA, September 27th.—Musically speaking Ottawa has been unusually dull. With the exception of a number of excellent Lecture-Concerts, in aid of the "Red Cross Fund," nothing of emportance has occurred. In one of these concerts Mme. Crispi, the famous Italian violinist, was heard for a first-time very favorably.

The coming season, despite the continuance of the war, promises to be very interesting from several view points.

A number of changes have taken place, and additions made to the *personnel* of the musical profession here, of which further comment will be made later.

The 77th Regiment under Lt.-Col. D. R. Street, quartered at Rockliffe, has succeeded in forming a very excellent band which already shows the excellent training of bandmaster Lieut. J. M. Brown of the Governor General's Foot Guards.

On Sunday evening September 26th, the choir of the Dominion Methodist Church under the direction of Dr. Herbert Sanders, F.R.C.O., sang Gaul's "Holy City." The soloists were: soprano, Mrs. Helen Ferguson Clough; contralto, Mrs. Ernest Sanders; tenor, Mr. F. W. Merryweather; bass, Mr. W. Good. This admirable work, with its many beautiful solos, was given a splendid presentation by a choir of 40 voices.

Mrs. Helen Ferguson Clough, of Memphis,

Ten., has been visiting in Ottawa during August and September singing each Sunday in the Dominion Methodist Church and again giving her many friends here an opportunity of hearing her lovely voice.

The French Choral Society, of Ottawa, heretofore called "Chorale Christophe Colomb," will hold its annual meeting on Monday next, and one of the principal items to be discussed will be the choice of a title more appropriate to things musical. The society now in its third year has progressed in a wonderful manner. It has given so far, six concerts in Ottawa and vicinity, and has been very successful, both musically and financially. It employs only local talent for solo as well as orchestral work, and the results are to be highly commended. Especially among the female members of the society are to be found some really beautiful voices, which would do honour to many a professional organization. A feature of this season's work will be the introduction of an "orphéon" in connection with the choral work. It will consist of the study and rendering of unaccompanied chorals for men's voices. The society has about sixty splendid male voices, which can give a very effective account of themselves. The society is now organizing a patriotic concert to be given in the Russell Theatre at the beginning of November. It will be part French and English. The beautiful ode, "Lazarus' Resurrection," by Raoul Pugno, will be sung with English words, as well as Gounod's "Gallia," and those who have been fortunate enough to attend the first production of these two great works by the choral society will be delighted to hear them again. Three artists from Montreal, one of whom is a "premier prix" of the Conservatory of Paris and first violin in one of the leading orchestras of the French capital will take part in the programme. The two others are a distinguished mezzo-soprano and an elecutionist, both also from Paris. The concert will probably be given in aid of the Red Cross, and should meet the encouragement of both English and French music lovers of Ottawa. The choral society with a membership of one hundred and fifty, under the leadership of Mr. N. M. Mathe, choirmaster at the Basilica, has given ample evidence of Mr. Mathe's unusual ability as conductor.

Tivadar Nachez, the famous Hungarian violinist, has been spending the summer amongst the many attractive resorts about Ottawa. Their Royal Highnesses, the Governor General and The Duchess of Connaught whose sympathies, and aid, to the Red Cross Fund have been incalculable, are arranging for a concert by the famous cantatrice Mme. Melba in October, in aid of the Red Cross Fund. With Mr. Nachez, Ottawans will have an unusual musical opportunity, as well as aiding in such a worthy cause.

Mr. Arthur Dorey's many friends will be glad to know he has returned in excellent health, from his three months leave of absence, spent in and about Portland, Me. On the first Sunday in October he will resume his series of bi-monthly organ recitals, given on Sunday evenings, in Christ Church Cathedral which have been an important and popular feature of our musical life.

The sad news of the sudden death of Geo. B. Sippi, of London, was heard with deep regret by a large circle of friends here, where he has been a delightful visitor frequently.

Mrs. F. M. S. Jenkins, organist of St. George's Church, and Mrs. A. D. Cartwright, with a number of prominent teachers and pianists from New York, Chicago and Tennesee, enjoyed the summer with Mme. Katharine Goodson, that most inspiring teacher as well as great artist, at Lisbon, N. H. Already arrangements have been made for Mme. Goodson's appearance here during the coming winter, where a very enthusiastic welcome always awaits her.

Miss Hungerford and her brother, Walter Hungerford, spent several weeks in Ottawa re-

TWO NEW SONGS

"The Vales of Arcady"

By Henry E. Geehl

Keys C (C to E) **Eb and F**

O valleys glad with laughter,
O valleys sweet with flowers,
Where gloom may never enter,
And happy wake the hours.
Ah! call then golden voices,
With joyous songs devine,
To-day I'll be in Arcady,
With love and gladness mine.

"The Lark in its Nest"

By Douglas Grant

Keys Bb (B flat to D) **C**

The lark in its nest
Is at rest,
And the song I loved best is no more.
But I know that at morn
A new song shall be born,
When the shadows of night-tide are o'er.
Ah! dream all night long
Happy bird! Bird of song.

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cently, the guests of Mr. and Mrs. A. G. Parker-Banks of Montreal. Mr. Hungerford is in charge of the musical work of the McGill Conservatorium of Music, Montreal, where Miss Hungerford is also one of the faculty.

Mr. I. Newton, for the past two years organist of the Erskine Presbyterian Church, has removed to Oshawa, where he has been appointed organist of the Central Methodist Church. Mr. Newton's removal is a distinct loss to the musical community here, where his unusual talents as master of choral and organist were well known and appreciated. L. W. H.

* *

TORONTO OPERATIC SOCIETY

During the summer months the executive committee of the Toronto Operatic Society has been actively engaged in perfecting the business side of the organization, while its musical director, Elliott Haslam, has been equally occupied in selecting and deciding upon the programme for the ensuing season. This has been definitely decided upon. The opening work will be Donizetti's "La Fille du Regiment" ("The Daughter of the Regiment"). This charming and melodious composition is acknowledged to be a masterpiece in its own particular style and is equally popular in every country in the world where a taste for serious opera obtains. Though by an Italian, Donizetti, the composer of the equally popular "Lucia di Lammermoor," it is, like another of his operas, "La Favorita," a French work, the latter being specially written for the Paris Opera and "La Fille du Regiment" for the Opera Comique. It was given for the first time at the latter subsidized theatre February 11th, 1840, and has ever since, on account of its immense sucess and great popularity, retained its place in the permanent repertoire of the house which saw its first production. Its tuneful melodies are universal favorites, its story charming and its subject—the entry of the French troops, under Napoleon the First, into the Austrian Tyrol—make the work the most suitable from every point of view that could have been chosen for the Toronto Operatic Society to make its first appearance before the public.

* *

Miss Gladys Burt, pupil of Mrs. J. W. Bradley of the Toronto Conservatory of Music, successfully passed the examination for A.T.C.M. Another pupil, Miss Dorothy Shaver, passed the L.T.C.M. examination and has been appointed as vocal teacher on the staff of the Riverdale branch of the Conservatory.

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HAMILTON NOTES

THE Elgar Choir is being re-organized for season of 1915-16. Many of the men of the choir are with the overseas contingent, hence there will be a number of new members to take their places. The first rehearsal will be held on the first Tuesday of October. Some of the numbers to be given are as follows "Listen to the Lambs," religious characteristic by N. Dett; "Christmas Song of the XVI. century," air by Biederman; "My Bonny Lass," German; "John Peel," Old English melody arranged by Andrews for male chorus and "Infida's Song" by Suar, for Ladies' chorus. Clarence Lucas who last year wrote the stirring chorus, "Ye Mariners of England," for the Elgar Choir is this year writing a new patriotic chorus—the name of which is not yet announced, but which will be ready for the choir in a few weeks time.

The Conservatory opened September 1st, and the attendance for so early in the season is very promising. Several additions have been made to the staff and all look forward to a most successful season. M. H.

* *

"A LIE" SAYS McCORMACK

"IT'S a lie," emphatically exclaimed Mr. John McCormack, the famous Irish tenor, at the Ritz-Carlton when asked whether there was any truth in the reports sent out that he had expressed pro-German views. Ordinarily Mr. McCormack is the very prototype of Irish geniality, but on this particular subject he was not genial. He thought a moment, and then repeated his remark with further emphasis. "The way this report started," said Mr. McCormack, "was that in Kansas City a certain person tried to fasten himself upon me, and I got rid of him. Later he sent a letter to some Toronto newspapers saying that I declared that Ireland would be better off under German rule than British. One of the reasons I have come to sing here at Montreal is to be able to tell the people of Canada that that is a lie," declared Mr. McCormack. "I am a British subject, born at Athlone, and I want to tell you that if you are a pro-German, I am sorry for you. I have not only sympathized with the British cause, but I have contributed to several funds. Further, when the need for tobacco was told of I sent presents of 100,000 cigarettes, 50,000 for the boys at the front and 50,000 for those in hospitals. I don't know how this man could have sent out such stuff," declared Mr. McCormack. "Why, I have never been in Germany, and don't know what their rule would be like. Anyway, I feel pretty well off as I am, and the rest of us Irishmen seem to

feel the same way, judging by the number of them that are out fighting and working for the Empire."—*Montreal Gazette.*

* *

GRAND OPERA PROSPECTS

Boston Opera Co., with Pavlova Ballet may come to Toronto

Among the important features of public amusements listed for the coming season in Toronto, one of the most interesting is the engagement of the Boston Grand Opera Company in conjunction with the Pavlova Ballet Russe, which Lawrence Solman is arranging for the Arena.

In Europe grand opera is considered a necessity, and few cities of 15,000 or more inhabitants are without it. In North America it is considered a luxury. That the musical life of this country will grow eventually to the strength and importance attained for musical arts in Europe is the belief of the best authorities and the hope of many musicians and music lovers. The last few years have seen a decided rise in musical taste in general in Canada and the States, and every influence of that tendency must be regarded as educational.

The value of such offerings as this is cumulative. Each visit of an organization of this sort stimulates the musical appetite of the community and prepares it for a longer visit a year later. This has been demonstrated in Boston and Chicago. The musical public of these cities, up to a few years ago, were satisfied with an occasional visit of the Metropolitan Opera Company for a few performances, or some lesser organization for a week or two. These engagements were increased in length each year until the leading musical lights of those cities were no longer satisfied with the uncertain time for which the greater aggregations might be spared to them or the occasional appearances of other companies. Therefore they established their own permanent companies. Now, where once the annual series of grand opera performances rarely endured for more than a week or two, the opera going public supports a season of from ten to twenty weeks duration.

Boston was the first to follow New York in the establishment of its own permanent opera company in the magnificent new Boston Opera House six years ago. The Hub City demonstrated its ability and inclination to maintain such an institution on a high artistic plane for five years, and even established the unique record of sending its own opera company to Paris, where it had a successful season in the Theatre Champs-Elysees. They "carried coals

Max Rabinoff

to Newcastle" by exhibiting a representative American opera company in Europe, winning the approval of Parisians.

This enterprise, launched auspiciously, and enthusiastically approved by the Boston public, continued its activities until the obstacles created by the European war forced it to remain inactive for a year. The loss of their company for an entire year served to convince Bostonians that what once had been a luxury had become an absolute necessity, and they refused to accept another season without their favorite diversion,—grand opera. Consequently the Boston Grand Opera Company has been re-established by Managing Director Max Rabinoff, who has had the general co-operation of this company's former patrons in Boston, where it will again have a long season.

Before and after its season at home this company will visit a few other cities. Toronto is most fortunate in being included in its limited tour.

Viewed from an amusement standpoint, this organization is enhanced by the inclusion of Mlle. Anna Pavlova and her Imperial Ballet Russe in its performances. It is a well-known

MACGREGOR
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Musical Director, Victoria Presbyterian Church

fact among teachers that the most potent educational force is that which is most attractive,—that which amuses and entertains while it improves its pupils. The famous Russian Ballerina and her associates form the decorative attraction that will draw many amusement seekers in addition to the usual devotees of grand opera.

Not only will the two companies,—opera and ballet,—appear together in all performances as one organization, but they will introduce offerings which may only be given by the conjunction of such an efficient terpsichorean unit as the Pavlova Ballet Russe with an institution of such a high artistic standard as the Boston Grand Opera Company.

For instance, in some of the operas of the now familiar and established repertoire, there were originally ballets which have never been given completely in the new world because portions of them are beyond the capabilities of the usual ballet corps maintained in a grand opera company. Notable examples are "Carmen," "La Gioconda," "Faust," "Romeo and Juliet," "Rigoletto," and "Hamlet," which will be presented by the Boston-Pavlova combination with their complete original ballets, which have seldom or never been presented in their entirety in North America. With the shorter operas, such as "Cavalleria Rusticana," "Pagliacci," "L'Amore dei tre Re" and "The Secret of Suzanne," the other half of the programme at each performance will be made up of an independent ballet of the Pavlova repertoire. With other favorites of the standard repertoire, such as "The Barber of Seville," "Othello," "Lucia" and others, ballets and divertissements will be introduced.

To many, the most interesting effect of this alliance of a pre-eminent opera company with the most famous ballet organization will be the introduction of an art-form new to the Americas. This new development of the modern school, already popular in Europe, includes the mimo-dramatic opera, "The Dumb Girl of Portici," by Auber, which has been revived and adapted to modern standards, and the mimo-choregraphic opera, "The Enchanted Garden," music by Josef Holbrooks, the foremost English operatic composer, and libretto by Douglas Malloch; and the similiar work, "Aleko" ("The Gypsies"), the score of which is by Rachmaninoff and its libretto by Pushkin. In these mimo-dramatic and mimo-choregraphic opera the dancing and pantomime of the ballet come in direct dramatic sequence and are as important in telling the story as are the vocal and musical interpretations. In these Mlle. Pavlova will have opportunity for the full display of her powers as an actress, which she has been able to show only in occasional, though brilliant, flashes in her ballets in the past.

Many of the stars who have contributed to the fame of the Boston Opera Company during its five years of existence have been retained, while others from the Metropolitan, Chicago, and famous European opera companies have been added. The list of leading artists includes Felice Lyne, May Scheider, Maggie Teyte, Luisa Villani, Bianca Sarayo, sopranos; Maria Gay, Elvira Leveroni, Rosa Olitzka, Elizabeth Campbell, contraltos or mezzo-sopranos; Lasar Andres, Ippolito Lazzaro, Riccardo Martin, Giovanni Zenatello, tenors; George Baklanoff, Thomas Chalmers, Richard Davis, baritones; Gaudio Mansueto, Jose Mardones, Paolo Ananian, bassos; Roberto Moranzoni, Agide Jacchia, Emil Kuper, Adolph Schmid, Amedeo Barbieri, conductors; Ryszard Ordynski, stage director, and Robert F. Brunton, technical director.

With Mlle. Anna Pavlova in her Ballet Russe the leading members are Ivan Clustine, Alexandre Volinine, Stephanie Plaskovietzka, Stasia Kuhn and the usual large Pavlova Ballet corps.

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ALL-CANADA MUSIC FESTIVAL

A DECIDED impetus has been given to the success of the All-Canada Musical Festival announced for Massey Hall on October 22nd and 23rd. It has been definitely decided to give all the profits of both concerts to the Canadian Aviation School. Of course everyone and especially every patriotic Canadian is immensely interested in our Aviation School. "More airships and more men to handle them" is a cry that has reached every loyal heart and Toronto has already signified its intention of supporting the All-Canada Festival en masse. Seven Canadian-born artists of International reputation, representing the different provinces of the Dominion will provide the programme.

Madam Pauline Donalda, the famous prima donna soprano, whose success in Europe was remarkable, is to be one of the singers. Canadians who have followed the career of this artist will remember how she distinguished herself at Covent Garden when the leading rolle in "La Bohême" was entrusted to her when Mme. Melba, who was to take the part, became suddenly indisposed. Margaret Keyes, who is already well known here, is also engaged. Her Toronto debut at Massey Hall several years ago, when she rivalled, if not surpassed, Caruso in popularity, is still fresh in our memories. Every one will be glad to hear her again. Then Paul Dufault, the noted tenor, will also be heard. This Canadian stands to-day among the world's great artists, his recent tour of Australia and New Zealand being but a repetition of his triumphs on the continent. Mme. Djane Lavoie-Herz is the only pianist engaged for the festival. This selection is a most happy one, as Mme. Lavoie-Herz is rapidly coming to the front as one of the greatest pianists on the concert platform. She is a true artist in the fullest sense of the word, possessing a powerful personality and abundance of temperament. Lucille Collette and Evelyn Starr are both widely known and have won the highest encomiums of press and people wherever they have appeared. Miss Collette is a gold medalliste of the Paris Conservatory, while Miss Starr comes from the Auer school of violinists. Winnifred Bambrick, the harpist, will make her Toronto debut at this festival. Critics of two continents speak of this young Canadian as a marvel. Mr. Sanders has arranged to give concerts in several Canadian cities, six dates having been already booked. The high standing of the artists and the object to which the funds are to be given make the occasion a most worthy one and should have the patronage of the whole city and in every city where this festival will be held. The Toronto concerts are under the auspices of the United Empire Loyalists of Canada.

PAULINE DONALDA

MME. LAVOIE-HERZ

* *

MARIE C. STRONG, our well-known successful vocal teacher, has opened new and beautiful studios at 607 Sherbourne street.

THE USE OF THE BATON

(From the London Choir)

THE researches of my good friend the late F. G. Edwards enable me to enlarge somewhat on certain of the details referred to by Mrs. Crawshaw in her interesting and instructive article on "Conductors and Conducting," which appeared in the May *Choir*. As the writer points out, the first appearance of the bâton at an English concert was in the year 1810, and the honour of bringing out this now indispensable part of orchestral machinery is due to Spohr. Previously the so-called "conductor" used to sit at the piano with the full score before him, and direct the orchestra from there as best he could; sometimes he would play *fortissimo* through the whole of the piece, regardless of the complete destruction of the composer's intention. The first violin was the "leader" of the orchestra, and when not playing, or if in his judgment the band needed the admonition, he would beat time with his bow. When, therefore, Spohr came to England in 1820 to conduct at a concert of the Philharmonic Society, at the preliminary rehearsal he was escorted by M. Ries in the usual way to the place of honour at the piano. But not understanding this arrangement, he removed the score to a music-stand, and, taking his place where he could command all the orchestra, he drew a little bâton from his pocket, and proceeded to beat time for the band.

At first the members of the orchestra were too astonished to do anything but obey. By-and-by surprise gave way to pleasure, for they began to realize that they were playing with an *ensemble* to which they were unaccustomed; and the players of the less frequently used instruments especially noticed that the conductor gave them the cue for their entrance, and they were thus enabled to begin with a certainty of attack which added unwonted precision to the performance. When the first halt was reached, the now delighted musicians burst into rounds of applause. In due course the evening concert was given. Great was the astonishment of the audience at the new departure. By-and-by great was the pleasure also, for the superior rendering of the works was so manifest that the conversion of the audience was speedily accomplished. Spohr writes: "The triumph of the bâton as a time-giver was complete, and no one was seen any more seated at the piano during the performance of symphonies and overtures."

OPPOSITION

But, as Uncle Remus would say, "right dar was whar he broke his merlasses jug." We English people do not take to innovations quite so readily as that. What was admired in Sophr need not be even tolerated in any one else, and when Spohr left England the bâton departed from the concerts. Not even Moscheles, who visited England in 1823, or Rossini, who came the following year, ventured on its use, but "conducted" at the piano in the usual way. In 1826 Weber made the attempt, but compromised the matter by sitting at the piano, while giving the time to the band by means of a roll of paper which he held in his hand, Mendelssohn three years later was very bold, and on being led to the front of the orchestra drew from his pocket his little white wand and proceeded to assume the proper functions of the conductor.

Three years later Mendelssohn made his first appearance in England, and on May 25th, conducted a Philharmonic concert with a bâton. To quote from a letter written the following day: "I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker mistook me for an alderman, and would insist on decorating it with a crown)." From this it is evident that the bâton was not at that time a marketable article. The players must have been much astonished to see the crown wagging to and for before their eyes!

VICTORY

Once more the results vindicated the superiority of the new method, but Mendelssohn's path, though rosy among the musical public, was by no means so pleasant among the performers, who raised a hubbub against this new-fangled method. The "leaders" of the violins saw clearly enough that their craft was in danger, and they realized that the conductor's bâton dealt the death-blow to their pre-eminence. Henceforth the necessity of their beating time had gone, and they became as other members of the orchestra. Such an uproar did they raise that the gentle Mendelssohn quailed, wavered, and said he would not again use the bâton. But Costa and Meyerbeer implored him to remain firm, and, by suggestions of "cowardice" if he yielded, goaded him to keep his flag flying. Finally, he determined still to wield the marshal's staff. His firmness won

RICHARD TATTERSALL
PIANIST and ORGANIST
Organist, Old St. Andrew's Presbyterian Church.
Studio: Canadian Academy of Music
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the day. The storm subsided, and though ugly grumblings were still occasionally heard the custom spread. In the year 1832 we find that the Englishmen Sir George Smart and Sir Henry Bishop followed Mendelssohn's example. Now the usage is so universal that every village chorus thinks itself incomplete without its conductor; and so essential does the conductor consider his office that he is vain enough to imagine that not even three of his chosen singers are equal to the task of keeping together in so straightforward a piece as Mendelssohn's "Lift thine eyes" unless his bâton is going all the time! C. T. C.

* *

TORONTO CONSERVATORY OF MUSIC

THE month of September at this leading institution witnessed a splendid registration of pupils in all departments, the excess of juniors and those entering for the first time being very marked. The Conservatory has now sucessfully established as many as eleven suburban branches, the latest being that in the Riverdale district in charge of Mr. G. D. Atkinson. Following is a complete list of these branches:

Deer Park Branch: 1522 Yonge Street, Miss Jennie A. Creighton, L.T.C.M., principal.

Glen Grove Branch: 1 Sheldrake Boulevard, Miss M. B. Will, L.T.C.M., principal.

High Park Branch: 418 Roncesvalles Avenue, Miss Alma Cockburn, Mus. Bac., L.T.C.M., L. Mus. (Tor.), principal.

Huron Street Branch: 675 Huron Street, Miss Ruby Lillian Hunter, principal.

Oakmount Road Branch: 51 Oakmount Road, Mr. W. J. McNally, principal.

Oakwood Branch: 6 Highview Crescent, Mr. T. J. Palmer, A.R.C.O., principal.

Ossington Avenue Branch: 176 Ossington Avenue, Miss Margarett R. Grove, principal.

Riverdale Branch: Corner Broadview and Langley Avenues, Mr. G. D. Atkinson, principal.

Rosedale Branch: 25 Dunbar Road, Mrs. J. W. F. Harrison, principal.

Sackville Street Branch: 461 Sackville Street, Miss Hazel Barr, principal.

Washington Avenue Branch: 6 Washington Avenue, Miss Muriel S. Rogers, A.T.C.M., principal.

Recitals by Mr. Rudolf Larsen and Mr. Viggo Kihl are promised for either the end of October or early in November, occasions which are certain to arouse more than usual interest, while the School of Expression season was opened on Saturday evening, September 25th, by Dr. F. H. Kirkpatrick's "Recital of Literary Interpretations," assisted by Mr. Otto James, pianist, member of the Conservatory piano faculty. The programme included selections from Shakespeare, Burns, Drummond, Yeats, Kipling, Tennyson and Browning, and was rendered with that depth of convincing earnestness and clear enunciation and histrionic grace that have made Dr. Kirkpatrick's readings so widely acceptable. Mr. James gave solos by Liszt and Chopin with artistic finish and sympathetic touch.

Rehearsals of the Mendelssohn and National Choruses have both been under way for several weeks while Dr. Broome's interesting prospectus *re* his Oratorio Society and Mr. Frank E. Blackford's announcements concerning the Conservatory Orchestra supply further indications of unimpaired musical activity despite the conditions of this the second year of war. The Fall term closed Tuesday, November 9th, Thanksgiving Day being a holiday.

* *

TORONTO COLLEGE OF MUSIC

THE Toronto College of Music re-opened on the first of September and already conditions point to a favourable season. Dr. Torrington, who has returned from the coast of Maine, has resumed his duties as Musical Director. Mr. T. C. Jeffers has taken up his class again in Piano, Vocal and Theory, and Mr. W. E. Fairclough, who has returned recently from England, has commenced his instruction for the season.

Exceedingly good work is being done at the north west branch situated at No. 37 Hepbourne Street, and a new branch at Balmy Beach under the direction of Mr. J. East Jordan is opened at No. 1 Hammersmith Ave. Mr. Jordan is a competent organist and teacher and all students of the district who are desirous of taking up their studies in music, are invited to interview Mr. Jordan.

New classes in Kindergarten music were opened on Wednesday, September 15th, with Miss Hulda Westman, the originator, as directress.

The staff has been augmented and Eileen Millett Low has been added to the Vocal Staff, Mrs. Janet Grant Needham to the piano teachers, and Miss Rachelle Copeland, a pupil of Leopold Auer, has returned from Russia and has joined the violin staff.

* *

MESSRS. JAN AND BORIS HAMBOURG have just concluded arrangements for appearances in Pittsburg and several cities in Pennsylvania. Among the bookings for these distinguished Russian artists are dates in Indianapolis with the People's Concert Association and Chicago.

MISS MARGARET CROSS

Miss Margaret Cross, of Vankleek Hill, Ont., has been appointed teacher of the violin at the Canadian Conservatory of Music, Ottawa. Miss Cross who is a pupil of Sevcik met with great success in her recitals in Bohemia. The *Otovan*, Pisek, of June, 1914, said of her:

"In the violin numbers Miss Cross proved herself worthy of being styled violin virtuoso by her playing. The fact that her public performance was sanctioned by Prof. Sevcik himself is further evidence of the same. She has an excellent technique and her bowing arm and wrist movement are perfect. Open and double harmonics were flawlessly executed. Miss Cross' whole heart is in her playing. Not only in the earnest and sentimental numbers did she show us that, but also in the "Alt Wiener Tanz," and especially in the fiery Polonaise by our never-to-be-forgotten countryman Ferdinand Laub. The audience displayed great enthusiasm; each number being generously encored."

* *

MR. A. T. PIKE IN A NEW POSITION

Mr. A. T. Pike, former Sales Manager of Heintzman & Co., has been appointed Manager of the Cecilian Company, Limited, who have opened new warerooms at 420 Yonge Street for the sale of Cecilian pianos and players, which are now being manufactured in this country with all the American patents as well as Canadian improvements.

On the last Saturday of August the employees of Heintzman & Co. waited on Mr. Pike, and Mr. Chas. Heintzman, on behalf of the employees and sales staff, presented him with a beautifully engraved gold watch.

Mr. Pike has been in the piano business for twenty-two years, ten years of which have been spent with the old firm of Heintzman & Co., and will be glad to see any of his friends at his new quarters.

* *

MISS ALICE DENZIL'S DEATH

The passing of Miss Alice Denzil, so long a resident of Toronto, at the residence of Mrs. Harry Southam, Rockcliffe Park, Ottawa, on Thursday, September 2nd, will be sad news to the large number of musical people and others who knew and loved the lamented lady, who was of English extraction, but had made Canada her home for thirty four years. Miss Denzil was, in her youth, a contralto singer of great charm, and a pupil of Madame Patey, and as vocal teacher had at one time marked success in various Canadian cities and in Portland, Oregon. She was connected for many years with the Toronto Conservatory of Music, and as head of the Women's Residence exerted a wide and salutary influence. Latterly Miss Denzil had been residing in Montreal, where the interment took place Friday afternoon. Her death will mean very much to many old friends, and none more than her oldest friends in Canada: Mr. and Mrs. J. W. Harrison, the familiar *nom-de-plume* "Seranus" having been first conferred on the writer by Miss Denzil in the eighties.

* *

DEATH OF DR. SIPPI, PROMINENT LONDON MUSICIAN

London, Ont., Sept. 19th.—Death came suddenly yesterday afternoon to Dr. George B. Sippi, one of London's best known musicians. He was stricken with apoplexy while in the Public Library and died within a few minutes. It was a block or two distant, near Victoria Park, that his father died under similar circumstances.

The late Dr. Sippi was 68 years of age, and a native of Bombay, India. He was educated at Queen's College, Cork, Ireland, and studied music under John A. Sippi, organist of Lismore Cathedral Court, and under Marks of Manchester, England. In 1870 he came to Canada as Professor of Music in Hellmuth College, London. In 1876 he went to Montreal as organist and choir master of St. Martin's Church, but returned in six months to this city, resuming his position at Hellmuth, which he maintained until the college was closed. He was also appointed organist and choir master of St. Paul's Cathedral in 1877, from which position he retired a couple of years ago. Many hundreds of musicians have owed their training to him, and he was esteemed by a wide circle of friends.

He was married in 1890 to Miss Mary Hungerford, who survives him. The funeral will be held Monday from the family residence, 372 Maitland Street, and services will be conducted by Rev. R. W. Norwood. —*The Globe.*

* *

TO SING IN NEW YORK

Miss Mary Bruce-Brown, the Scottish star soprano, has been engaged to sing at the big concert of the Order of Scottish Clans in New York on Friday, October 8th. This will be Miss Bruce-Brown's first appearance in New York, and the Scottish residents are looking forward with keen expectancy to hearing this celebrated vocalist.

MACLEAN BORTHWICK'S PLANS

Mr. Maclean Borthwick, L.R.A.M., the well-known Baritone and Voice Specialist, has resumed his classes at the Toronto Conservatory of Music. In connection with his work as Director of Music of St. Paul's Presbyterian Church, he has outlined quite an ambitious programme for the coming winter, including a miscellaneous concert in December, a repetition performance next Easter of Stainer's "Crucifixion" which proved so highly successful last April and, in addition, he has put into rehearsal Handel's great Oratorio "The Messiah" to make a fitting climax to what he expects will be a splendid season for his highly efficient choir.

* *

JULIA ARTHUR WOULD RETURN

According to *The Boston Monitor*, Julia Arthur, a popular actress of some years ago, will return to the stage as soon as she finds a suitable play. Miss Arthur, who retired from the stage in 1899, on her marriage to Benjamin P. Cheney of Boston, is a native of Hamilton, Ont., her real name being Ida Lewis. She had a successful career, being for a time with Sir Henry Irving and Ellen Terry. She also scored a pronounced success in Frances Hodgson Burnett's "A Lady of Quality."

* *

PERSONALIA

Mr. J. M. Sherlock, the well known vocal teacher, returns to his work for the season after spending the summer out of doors on his farm on the Kingston road. He will be at his studio in the Heintzman Building, 195 Yonge Street.

* * *

During this summer's vacation Mr. Rechab Tandy has been giving a number of vocal recitals in the eastern part of Ontario. Of his last The Kingston *Daily British Whig*, of Tuesday, September 7th, says:—"Mr. Tandy's singing was marked by this old-time virility of voice and artistic finish. Many who have known him all his musical life declare that he sings as well as at any time throughout his career, and he has lost none of his old-time vocal talent."

* * *

Miss Margaretta Falconbridge, the well-known piano teacher at the Hambourg Conservatory, has started the term with a very large and enthusiastic class of pupils. Miss Falconbridge is a most proficient exponent and a staunch admirer of the Hambourg method of which she has made a specialty these last years.

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NOW BOOKING FOR NEXT SEASON

Mr. Edwin J. Pull, A.R.A.M., organist and choir-master of Parkdale Baptist Church has resumed his teaching for the Fall term at the Hambourg conservatory. Having studied with that great singing master Albert Randegger (the Italian method), he is making a reputation as a most successful teacher. He is also a very fine organist and pianist, and is quite in demand for recitals.

* *

IN THEIR NEW QUARTERS

The House of of Nordheimer are now comfortably installed in their handsome new building 220 Yonge St. The accomodation for their patrons and staff is of the highest modern order.

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THE LONDON TIMES FORETOLD NINE YEARS AGO THAT THE CHERNIAVSKIS WOULD BE GREAT ARTISTS

Amongst the numerous prophets who prognosticated that the Cherniavski's would make a great stir in the world, was the Musical Critic of the London *Times* who wrote nine years ago: "Even in a season, so well supplied with infant prodigies as the beginning of this Autumn has been, the three Brothers Cherniavski must be conspicuous. They show more than infantile facility and much teaching. Evidently they are really musical boys; and in the case of the eldest, the violinist, musical childhood is beginning to turn into musical manhood. To judge from his extraordinarily emotional performance of the first movement of Tchaikovski's Violin Concerto he has arrived at an age when his training requires very careful direction. Given that, he should develop into a great artist. At their concert at Aeolian Hall on Saturday, the three were first heard together in an early Trio by Beethoven and then each played solos. First came Leo, with the concerto just mentioned, then Jan, the pianist, who played Chopin's "Berceuse" and an Etude by Leschetiski, and the youngest Mischel, played Goltermann's difficult Concerto for Violoncello in A minor. Jan Cherniavski had the hardest work, for he also accompanied his brothers in their solos, and the vigour and earnestness with which he attacked the long tutti passages in the concerto were amongst the most striking features of the performance. Leo Cherniavski also played Weinaiwksi's brilliant "Faust Fantaisie" at the end of the concert." Lawrence Solman is to be congratulated on procuring these great artists for Canada.

* *

TORONTO STRING QUARTETTE

The Toronto String Quartette announces three concerts for the coming season, one each in November, January, and March. The *personel* of the organization remains the same as last year—(Frank E. Blachford and Benedick Clarke, first and second violins, F. C. Smith, viola, and Leo Smith, cello), and the three concerts to be given constituting as they do the tenth series to be given by the T. S. Q. in Toronto, will undoubtedly prove an important part of our musical season. The quartette had considerable success last season in cities other than Toronto and have already booked return dates in many places for this year.

NEW MUSIC

G. Schirmer, New York City—Frédéric Chopin, complete works for the pianoforte, edited, revised and fingered by Rafael Joseffy, with prefatory notes and criticism by James Huneker. This is a splendid edition of Chopin's piano compositions, of special value to teachers and students. Coming from the hands of so great a master and player of Chopin's music as the late Joseffy, the editing and fingering are very authoritative. The critical comments of James Huneker are suggestive, illuminative and interesting. So far three books of the series have been received—the nocturnes, waltzes and preludes.

Bosworth & Company, 8 Heddon St., Regent Street West, London, England, have just published a volume containing the Beethoven piano sonatas edited by Franz Liszt, and newly revised. The novel feature of this issue is that the sonatas are given in the order of their difficulty, instead of in the order of their *opus* numbers. The cover page has a striking portrait of Beethoven. The book should be a suggestive help to teachers.

Bosworth & Company are also publishing the Valses of Chopin revised and fingered by E. Biehl. The printing of the music of this firm is remarkably good.

Edwin Ashdown Limited (Toronto, The Anglo-Canadian Music Company)—In his Studio Series, Orlando Morgan includes much that is commendable, old and new. There are six volumes in all, including piano studies and pieces of varying grades, from the preliminary to the moderately advanced. The new material, which outweighs by far the old, comprises compositions by Edward German, Carlo Albanesi, Henry E. Geehl, Arthur Somervell, S. Esipoff, H. Stiehl, E. Parlow, P. Zilcher, C. Schäfer, A. Sartorio, G. Wolseley-Cox, etc. The editor has shown good judgment in his choice of material, while its presentation lacks nothing in the way of finish and correctness. We would certainly offer a word of acknowledgment to the publishers for the excellent get-up of the albums. The books are not only interesting to read, but a pleasure to handle. At the modest price of 75 cents each, such artistically satisfying volumes will assuredly find a ready sale. The one outstanding feature of such a collection as the Studio Series is that it can be made to answer equally well either for educational or for recreative purposes.

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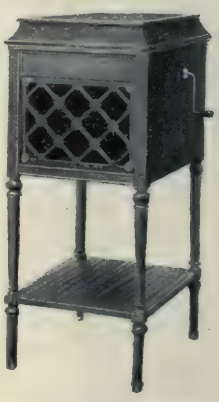

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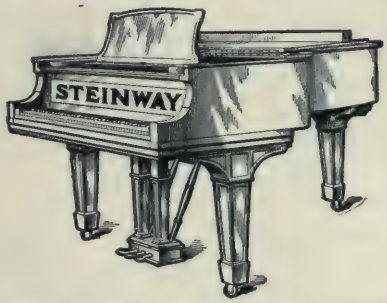

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WINIFRED HICKS-LYNE

MISS WINIFRED HICKS-LYNE, the well-known English mezzo soprano, who holds such a prominent position in Toronto's musical world, was born in London. She commenced her musical training at an early age with Miss Marie Withrow, the celebrated teacher of singing of London. Later she went to Paris and studied under Monsieur des Cilleuls of the grand opera and finally studied with Herr von Zür Mühleu of Berlin. She made her *début* in London in 1909 and subsequently gave many successful recitals in that city, and was engaged for many concerts, etc., both in London and the Provinces. Her last recital before leaving England was given in association with Mr. Ben Davies, the world famous tenor. Miss Hicks-Lyne came to Canada in 1911, and in a very short time became established as a vocalist and teacher of rare repute. She has given several very successful concerts in Toronto, also sung with the Toronto Symphony Orchestra and has been much in demand for concerts, *Causeries Musicales*, etc., both in Toronto and other cities in Canada. Miss Hicks-Lyne returned to her native country last year, and gave a joint recital with Miss Grace Smith, pianist at the Aeolian Hall, London. She returned to Toronto in September and had one of her busiest winters in spite of the present war. It is gratifying to feel that so many music lovers realize the real need of music at such a time of stress and strain and music is as necessary in the trenches as anywhere, and therefore because Miss Hicks-Lyne so regrets being unable to take an active part in the many concerts sent over by the Lena Ashwell concert fund from England to the hospitals and camps in France, she and Miss Grace Smith are giving a song and piano recital under the distinguished patronage of his Honour the Lt.-Governor and Lady Hendrie on Tuesday evening, the 30th November, at the Foresters Hall, half the proceeds of which are to be given to the above fund. The programme will consist entirely of music of the Allied nations.

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THE PROMENADE CONCERTS IN LONDON

(*Special to* MUSICAL CANADA *by H. Davey*)

NOTHING shows the immense advance in English musical taste during the past generation more striking than the change in the Promenade Concerts given in the West-End of London. They started in 1838, at the Lyceum. The first conductor of importance, Jullien, was a man of considerable ability combined with eccentricity and an infusion of charlatanry; before every piece of Beethoven, a pair of white gloves was solemnly brought to him on a silver salver. But it was thought daring to give a classical item occasionally in such programmes. After Jullien's retirement and death in 1860, the concerts were conducted by Alfred Mellon, and for many years were given in the Floral Hall, adjoining the Opera House, Covent Garden.

The audiences had a very strong admixture of the dissipated element; the baser sort of young "men about town" assembled in considerable numbers, and became rather disorderly before evening was over. Especially on the last night of the season it was the rule to storm the orchestra and smash the instruments; so invariable was this unseemly riot that the players left their valuable instruments at home and brought cheap makeshifts. The programmes were of no artistic importance; a vocal waltz, originally sung in the spectacle *Babil and Bijon*, was the typical favorite item. The concerts sank lower, till they became a bear-garden rather than a civilized institution, and they died unregretted in 1891.

Then the Queen's Hall was built. So spacious, convenient, and accessible a concert-room at once eclipsed all its rivals; and large concert-institutions removed there. The lessee, Mr. Robert Newman, in conjunction with the young conductor, Mr. Henry J. Wood, started promenade concerts and with considerable misgiving tried classical programmes. At once the wisdom was obvious. Audiences of a type quite different from those of the Floral Hall were attracted. The success of the undertaking was quickly established; and every year strengthened it. Perhaps 1,500 can comfortably stand on the ground floor of Queen's Hall; seen from great galleries the spectacle is most remarkable, a sea of white straw hats on which one conld apparently walk right across the hall fills the huge space. Such, till lately, was the scene at these concerts every autumn.

Special programmes for special nights have long been customary, though there is not much difference in artistic quality between one programme and another. The first part of the concert, when encores are not permitted, lasts till about

10 o'clock; after an interval, when many leave for home, comes a short second part, containing only two orchestral pieces and two songs, much slighter than the first part. On Monday nights the first part is devoted to Wagner; on Wednesdays there is a rather classical programme, containing a symphony and a concerto; on Fridays a strictly classical programme. As the season lasts ten weeks, the nine symphonies of Beethoven are played through on the Fridays; at the tenth concert the C minor is given again. The "Romantic School" is little favoured. On Tuesday, Thursday, and Saturday the programmes are reckoned as "popular;" yet they contain a concerto, and never a selection which a musician would find unpalatable. On the concluding night last year, Bach's second violin concerto was played; a change indeed from the orgies of Victorian promenade concerts with the instrument smashing, a change "into something rich and strange!"

A very remarkable and unexpected success was made when one of Bach's orchestral concertos was introduced in August 1910. I shall always remember the scene. The third Brandenburg Concerto, for three stringed orchestras, was announced; but only the first half was played. Probably no one in the audience had ever heard it before. A whirlwind of applause broke out at the end; the conductor bowed again and again, the orchestra rising; he attempted to proceed with the programme, but in vain. The audience simply would not allow it. At last he gave the signal to repeat, and when the musicians were seen to replace the parts on their desks, a yell of triumphant delight broke out such as I have heard at ballad concerts long ago when Sims Reeves, after declining an enthusiastic encore several times, at last reappeared with the accompanist. That particular concerto is indeed the most popular, but its success was so extraordinary that the others were tried, and the suites; they also have proved exactly to the taste of the vast audiences. Several are given every season.

So matters went on till last year. Just after the preliminary programme appeared the war broke out; an attempt was made to suppress the Wagner programmes, but one experiment was enough; the hall was empty. The original announcements were then adhered to. This year, however, there have been extensive alterations in the customary scheme. Monday is still a Wagner night; but in the middle comes a brilliant pianoforte concerto, generally of Liszt's. For the Wednesday nights, Brahms's four symphonies and some others had been announced; the first did not attract, and patriotic concerts—Russian, French, and Italian nights—have taken their place. Others remain as usual. As may well be expected, the attendances have suffered; straw hats in the promenade are far fewer, and there is a good sprinkling of khaki in every part. But the darkened streets are the great enemy of these concerts as of every other form of entertainment in London. Getting home is a difficult, even dangerous, task on moonless nights. And we must expect evening entertainments to be few indeed in England for months to come.

Until the present abnormal conditions, the "Proms" were the principal features of London music during the autumn, and there were suggestions that they should begin earlier and last later in the year. Is the improvement in public taste the only reason for their high aims and success, as compared with the previous rough scenes of dissipation? Music halls have also changed their character almost entirely; no lady would admit she had ever entered such a place, not a generation since. Now they are fashionable resorts! Partly this may have been caused, especially in London, by the ever-extending distances of the residential quarters from the centre; first the bicycle, then the motorbus and Tube railways, helped the workers to get far afield. The lounger is far less in evidence at night. He has gone to his distant suburb. Mashers and Piccadilly Johnnies have disappeared. This is the case in Continental capitals also, but above all in huge London. The audiences at the great Paris theatres are quite cosmopolitan; and at the lower-class amusements also. French provincials are present in numbers; the Parisians have gone to their suburban homes. This change in the habits of the great cities is of the highest significance to art. What its effect on future entertainments may be we cannot yet tell.

Of course, I am writing of the past, and as if the iniquitous war was at an end already. "This also shall pass away" is a motto which suits every emergency. The war will one day cease; the problems it will leave behind it are too huge to conceive. But they also will pass away.

Let us hope they will make good opportunities for British music. A fair amount of this is always included in the promenade concerts, and this year more is announced than ever before. The younger composers are specially well represented and the established men are not quite forgotten.

H. Davey

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EFFECTS OF THE WAR ON SINGING

(By J. Mewburn Levien, in *London Musical Herald.*)

What will be the effect of the war on singing? In all probability it will help to bring about a decided change for the better. In most departments of music it is of course idle to deny that Germany has shown great excellence, but any serious student of singing is bound to come to the conclusion that the vocal art has suffered much harm at her hands. Many years ago that most erudite and polite teacher of and writer on singing, the late Harry Collins Deacon, said: "If the Germans would only be good enough to learn how to sing we should have many fine artists from them." Any one of late years who has held this view of the average German singer's vocal limitations has had to keep silence or he ran the risk of being thought hopelessly old-fashioned and consequently not worth the superior person's consideration. The war gives us an opportunity of stating a fact which some time ago was pointed out by an American teacher of singing in a leading London newspaper, viz., that in England there is a "goodwill" in singing, the inheritance of the traditions of John Braham, Clara Novello, Sims Reeves, and Sir Charles Santley, who were all native born, and of Manuel Garcia, Jenny Lind, and Patti, who made their home here, which no other nation has. With the reconstruction which will take place through the war a great overhaul of education will take place, and the re-assertion and proper teaching of that great tradition will be a feature of our reformed education. The need for consolation which will be widely felt will have an effect, too, on singing. The great contralto, Alboni, left money in her will for the benefit of decayed singers, the practitioners, as she said, of the "most *consoling* of all arts." The hearing of a performance of Richard Strauss's *Electra*, for example, would hardly suggest to any one the making of a testamentary disposition in those terms. And, finally, a finer sense of justice and the fitness of things brought about by the ordeal through which we are passing will lead to the re-establishment of the authority of the real expert. Teachers will be held in honour and receive the rewards due to them, who have been apprenticed to those who have themselves served an apprenticeship in the great school, and singing will resume its rightful place as one of the powers for good in the world.

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MUSIC IN MILAN—VERDI AND THE WAR—A WONDERFUL SCENE

By Claude Trevor

(*From the London Musical Record*)

Perhaps the most wonderful scene of its kind ever witnessed took place at Milan recently, in the huge Arena, where a concert was arranged to take place, "All Italian," as the selections were all from the pen of the great Giuseppe Verdi. I will endeavour to give some idea of the event, having had an account of it from one who was present. The concert had been contemplated some time ago by the celebrated *Maitre d'Orchestre*, Signor Arturo Toscanini, under which circumstances an absolutely perfect execution, vocally and instrumentally, was assured. For two hours previous to the time for the concert to commence the twenty-four doors of the immense Arena were besieged by those who had not secured their seats beforehand. It was worth paying a good sum to see the packed mass of human beings when the time came to notify that no more room was available, and it is certain that over 40,000 people were present. A thunder of applause greeted Toscanini as he made his appearance, but it was nothing to that which greeted the entrance of about 150 wounded in a state of convalescence. It was overwhelming. The concert opened with the overture to "La Forza del Destino," followed by the Hymn and Scene of the Oath from the "Battaglia di Legnano" (an opera whose existence is unknown to the general musical public in England), in which the beautiful prayer where three different themes are combined, and the burst of final victory are treated with fine art: after this came the chorus from "Nabucco," *Va pensiero sul' ali dorate*. Here I take the opportunity of calling attention to the fact that the choruses, male and female, which constituted the vocal portion of the concert were executed by the most celebrated singers available in Italy at the present time. One of the most remarkable excerpts given was now heard—an air from "Attila," *Allor che i forti corrono*, sung by 120 female voices, sounding in their exquisite accuracy like one. Triumphs we know, Arturo Toscanini has had and many, but he can have had but few, if any, like that after this chorus. Over 40,000 people cheering and rising to their feet simultaneously to acclaim a musical conductor is a moment given but to few, and to those probably only once in a career.

An encore was insisted upon and conceded, and the first part of the concert terminated with

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the Rataplan for Preziosilla from "La Forza del Destino," sung by the same 120 voices.

During the interval that succeeded some of the singers distributed flowers, sweets, and cigars to the wounded soldiers present. The second part opened with the overture to "I Vespri Siciliani," magnificently executed, followed by the famous chorus from "Lombardi," *O Signore dal tetto Natio*. It was a happy inspiration to conclude this memorable concert with the "Inno dells Nazione" ("The Hymn of the Nations"), which was written by Verdi for the Exhibition held in London as far back as 1862, and includes *God Save the King*, the *Marseillaise*, and the Italian *Inno di Mameli*. Another ovation to the conductor, in which, however, sounded an even deeper sentiment, the sentiment of the Alliance. Returning again and again to acknowledge the persistent applause, Toscanini at length resumed his place, and with uplifted bâton gave the signal for the Royal March, which was received with a hurricane of *envivas*. After which, as white with emotion as the handkerchief with which he wiped the perspiration from his forehead, he turned to the vast throng of spectators and burst forth from the orchestra the introduction to Garibaldi's March; in an instant all were alert, and simultaneously the immense gathering broke into song, Toscanini keeping them admirably together with his masterly "beat." When those thousands of voices arrived at the words, "*Va fuori d' Italia, Va fuori o strainier*" ("Begone from Italia, Begone ye interlopers"), their numbers seemed doubled, and there was something so terrible in their menacing expression as to thrill the most cold and phlegmatic of listeners. An unexpected and wonderful effect intensified that already produced by a large number of the audience rolling up their newspapers (with which most Italians furnish themselves at the theatre) and setting them alight, giving them the effect of torches, and as Toscanini, utterly exhausted, left his post, in perfect order they filed after him, accompanying him with cries of "*Viva l' Italia!* Viva Toscanini!" mixed with a conglomeration of the National Airs already referred to.

So ended an unforgettable evening, and it may safely be said unprecedented. It has been ascertained that a very large sum was realized, and

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that 350 persons made up the orchestra, while many hundreds took part in the wonderful choruses. A few lines may not be superfluous with regard to the opera *La Battaglia di Legnano* the excerpt of which, referred to already, seems strangely appropriate at the present time, and after all these years. The words of the oath run thus:

> " Giuriam d' Italia por fine ai danni
> Cacciando oltr' alpe i suoi tiranni;
> Pria che ritrarci pria ch' esser vinti
> Cader giuriamo sul campo estinti."

Which translated roughly the sense is as follows: "Italy vows to end her wrongs, driving beyond the Alps her tyrants. Ere she retires and is conquered she vows to give her lives and fall upon the field!" *La Battaglia di Legnano* was composed in 1848, and its first performance took place at the Argentina Theatre, Rome, the following year, on January 27th.

* *

THE RUSSIAN TRIO

THE coming of the famous Russian artists, Leo, Jan and Mischel Cherniavsky to Massey Hall on November 13th, is being eagerly awaited by music lovers of this city. Although the date set for the sale of seats has not yet been announced, hundreds of inquiries have been made by people prominent in Toronto musical circles, as to when it commences. These famous Russians, who will soon inaugurate a tour of Canada under the direction of Lawrence Solman, are soloists of the front rank, violinist, pianist and 'cellist; but as they are brothers and have worked together for fifteen years their trio work is said to be unequalled. In one respect they stand alone, and this is in their extraordinary performance of concerted music, ranging from the early trios of Haydn to the latest chamber music of Grieg. Their father, a celebrated Russian conductor, has always made a special feature of ensemble work with his sons, and in selecting the instruments which they should individually take up, has always had in mind the utilitarian side. Leo Cherniavsky compares favourably with Kubelik and Mischa Elman. Jan Cherniavsky is said to be one of the most brilliant of Russia's younger pianists and Mischel Cherniavsky is among the three greatest 'cellists in the world.

The Cherniavskys are much travelled artists and have visited many countries, giving concerts all the while, and heaping upon themselves the golden opinion of half the musical population of the globe. From 1900 to 1903 they toured throughout the length and breadth of their native land, Russia. 1906 saw them in France. In 1908 they were devoted to London and English provinces. In 1908 they undertook their first South African and Australasian tours under Edward Branscombe's management, visiting the former country a second and third time in 1909 and 1911. They toured all through India and the Far East in 1912, and again in 1913 and 1914, reaching New Zealand for their return visit at Easter, 1914, being back in Australia in the same year. Their first concert in America will be in Montreal, prior to their Toronto engagement, on November 13th.

* *

MR. PALMER'S ORGAN RECITAL

MR. T. J. PALMER will resume his weekly popular organ recitals in the Metropolitan Church on Saturday afternoon, November 6th, at 4 o'clock, and every following Saturday at the same hour throughout the winter months.

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JOINT RECITAL

Miss Grace Smith, the brilliant young pianist, and Miss Winifred Hicks Lyne, the favourite soprano, will give a recital in Foresters' Hall, on November 30th, under the patronage of the Lieut.-Governor and Lady Hendrie. Half the proceeds are to be given to Lena Ashwell's concert fund. Miss Smith and Miss Lyne are the first Toronto artists to interest themselves in the Lena Ashwell Fund.

* *

MR. CAMPBELL'S THANKSGIVING CONCERT

Thanksgiving, in patriotic song and story, was rendered October 4th, in Massey Hall, by a happy group of artists, at the annual Thanksgiving concert, given by Mr. William Campbell. Miss Florence Mulholland, the rich-voiced contralto from New York, sang many old favourites and some new ones. She sang Kipling's "Recessional" with vigorous and fervent expression. "Dark Lochnagar" and "The MacGregor Gathering" were rendered with the real martial ring. Miss Mulholland was especially good in some of her pretty encores. Miss Clarice Spencer's readings were popular. Her imitation of a boy in "Seeing Things at Night" was characteristically done. "The Green Paper" (a new version of the "Song of Hate") stated the case between Germany and Belgium very well, and proved amusing. The Adanac Quartette, composed of Messrs. Hollinshead, Dixon, Blight and McDonald, carried the audience away, and were repeatedly encored. "Ye Mariners of England" gave the concert a good patriotic send-off, and their rendering of "The Banks of Allan Water" was excellently tender and melodious. Dr. Harvey Robb contributed an interlude on the piano with fine execution.

* *

SEMPLE—ARTHUR

An event of considerable interest to local music lovers is the recent wedding of Mr. Arthur E. Semple, Mus. Bac., etc., and Miss Kitty Arthur. Mr. Semple has long been recognized as one of the foremost flute soloists in Canada, and Miss Arthur has just returned from a tour through the British Isles, and appearances in the metropolis as leading lady with such companies as "The Royal Strollers," "The Mexicans," etc. Mr. and Mrs. Semple are already booked for several concerts in Toronto, Woodbridge, Trenton, and other points, and will later on in the season be heard in a joint recital in this city.

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BOSTON OPERA AND PAVLOWA BALLET RUSSE WIN GOLDEN OPINIONS—TWO WELCOME NOVELTIES TO TORONTO, "MASANIELLO" AND "THE LOVE OF THREE KINGS."

THE BOSTON GRAND OPERA CO., in conjunction with the Pavlowa Ballet Russe, gave us four artistic ensemble productions at the Arena, October 21-23, before audiences that totalled thousands. A certain percentage of the receipts go to the Red Cross fund.

The public are indebted to the company for the introduction here of two novelties, Auber's old opera "Masaniello" (date 1828), and Montemezzi's "The Love of Three Kings," neither of which had been heard in Toronto before. "Masaniello" is a good example of the old Italian school, prodigal in transparent melodies, and very dramatic in spirit. The performance was exceptionally good. With Pavlowa in the role of *Fenella*, the mute girl, in which she revealed her art as a mistress of pantomime and Felice Lyne, as *Elvira*, and Zenatello as *Masaniello*, we had a trio of artists of special distinction. Felice Lyne has a charming soprano voice, of clear, even quality, and is moreover an expert in florid work. Zenatello has a tenor of exceptional beauty, and in character lyric-dramatic. Thomas Chalmers and George Michailoff were the other principals and were most satisfactory. The Pavlowa ballet added to the attraction, the dancing of Pavlowa and her *corps* being beautiful in grace and motion. The conductor was Jacchia, who excels in the direction of Italian opera.

"CARMEN"

On the second night the familiar "Carmen" was given with Maria Gay in the title role. Her pourtrayal has been seen here before, and provoked much discussion, by some being considered vulgar and coarse, and by others, truthful in realism. Vocally Mme. Gay is artistic and is gifted with a rich *mezzo*.

Riccardo Martin, who has a splendid tenor voice and emotional expression, as *Don Jose* was most skillful in his delineation of a character devoid of strength or force and incapable of striving against the fatal infatuation which was driving him to his ruin. The *Micaela* was Bianca Soraia who, in her elaborate solo, made a most favorable impression. Thomas Chalmers as *Escamyllo* created the usual *furore* with the "Toreador" song.

As in "Masaniello" the chorus and orchestra were great features of the production. The chorus is composed of very musical voices, and

they sang refreshingly in tune. The orchestra, about fifty in number, was both sonorous and refined in tonal colour and exact in execution.

The series of spectacular delightful Spanish dances by Pavlowa and her wonderful ballet in the fourth act heightened with vivid dashes the colour and general exotic effect of the opera. In the second act also seven of the Pavlowa dancers added greatly to the charm of the tavern scene with their "La Dance Bohemienne." The conductor was Moranzoni, an authoritative and temperamental director, keenly alert.

"Mme Butterfly"

At the Saturday matinee the ever popular "Mme Butterfly" was the opera.

The great and novel feature of the performance was the portrayal of the heroine by the Japanese soprano, Tamari Miura. Petite, with captivating action, a voice always sweet and yet of good carrying power in the upper register, she made an ideal Cio-Cio San. She made a complete conquest of her audience. It was remarkable that this eastern singer should have made herself mistress of the western "bel canto" as was illustrated, to give an example, in her singing of the "One Fine Day." Her phrasing, expression and voice control were of the most finished order. A well-known local musician called out delightfully that she is "a little phenomenon." Riccardo Martin was the best *Pinkerton* that has appeared here. His naturally fine voice and his fervid expression in the love duet placed his work in the first rank. Thomas Chalmers was a very satisfactory *Sharpless*, and Elvira Leveroni was an excellent *Suzuki*. Phylis Davies as *Kate Pinkerton*, Georgio Puluti as *Yamadori* and Pietro Audsio made up the cast satisfactorily. At the close of "Butterfly" the leading players were called before the curtain no fewer than six times. The performance closed with "Snowflakes," a charming ballet arranged from Tschaikovski's "Nut Cracker" music, and danced, it is needless to say, to perfection by Pavlowa Ballet Russe.

"The Love of Three Kings"

On Saturday evening Montemezzi's tragic opera, "The Love of Three Kings," was presented in Toronto for the first time. The new work was received with profound interest and the principals were recalled after each of the three acts. Whether the work has made a popular impression, it is too soon to say. The composer is a young man whose birthplace was a little village in Verona. He has written three operas, of which the work under notice is the third.

The story of the opera is very sombre, as may be gathered from the following sketch. The action takes place in the middle ages in Italy. The blind old King, Archibaldo, who, with his barbaric forces, has conquered the Italian district Altura, to pacify the conquered people married his son, Manfredo, to the Alturian Princess, Fiora who was engaged to marry the young Alturian King Avito. Fiora, as wife of Manfredo, still loves Avito. The blind King, Archibaldo, has his suspicions aroused of this illicit love and accuses Fiora of her unfaithfulness. She finally, in a spirit of defiance, acknowledges her love for Avito, and Archibaldo strangles her.

The climax of the tragedy takes place in the castle chapel. In the centre lies Fiora's body on a bier. A group of people stand around the body chanting the ritual for the dead. In the chapel a choir of voices is heard. Avito appears and the people of his tribe leave him alone with the body. In his wailing and grief he approaches Fiora's body and kisses her lips. He suddenly is overcome by a weakness and totters towards the door. Manfredo approaches and recognizes Avito as the betrayer, and tells him that he is infected with deadly poison which his father placed on her lips to entrap him. Avito falls and dies, and Manfredo in his grief also kisses Fiora, and when Archibaldo comes on the scene he stumbles over the body of his own son, crying out, "Ah, Manfredo! Manfredo! thou also, then, art with me past salvation in the shadows."

The music is an appropriate setting of the story. The orchestration and treatment of the voices are quite modern, but not of the ultra-modern Richard Strauss style. The accompaniments are expressive commentaries on the situations, but are never violent or overwhelming in relation to the singers. The orchestral treatment is a blending of the old established methods with those of the present day. The vocal soloists have no well-defined arias that one can remember on a first hearing, and the chorus is not employed until the last act, in which the ritual for the dead is chanted in the chapel.

The splendid cast was as follows:—*Fiora*, Luisa Villani (creator of the role at the world's premiere at La Scala, Milan); *Manfredo*, George Baklanoff; *Archibaldo*, Jose Mardones; *Avito*, Di Primo; *Flaminio*, Pietro Audisio; *Ancella*, Phyllis Davies; *Una Vecchia*, Luisa Pavani; *Un Giovanetto*, Enrica Nava; *Una Giovanetta*, Fely Clement.

Mme. Villani gave a vivid portrayal of the fickle *Fiora*, both musically and dramatically. She has a clear, even soprano of colour and substance. As *Archibaldo*, the blind King, Jose Mardones made a profound impression by the

sonority and range of his fine basso voice and the tragic dignity of his expression. George Baklanoff revealed an excellent baritone as *Manfredo*, and was histrionically effective. And Di Primo, the distinguished tenor, won another triumph by his appealing voice and artistic style.

The orchestra, handled in masterly style by Signor Moranzino played with both technical and tonal beauty, and it was a delight to hear them.

After the opera the Pavlowa ballet danced "The Elysian Fields," from Gluck's "Orpheus and Eurydice," with the vocal solos by Elizabeth Campbell and Phylils Paratta, a delightful and artistic combination.

Thus closed a series of operatic productions that in completeness has rarely been equalled.

* *

"ALL-CANADA" MUSICAL FESTIVAL

NATIVE ARTISTS RECEIVED WITH ENTHUSIASM—TWO CONCERTS ACHIEVE PRONOUNCED SUCCESS.

MR. MAX SANDERS may be congratulated upon the success of his enterprise in giving two important concerts in Massey Hall, October 22-23, with distinguished Canadian artists. One of the singers Miss Margaret Keyes, is not Canadian born but as she is the daughter of a U. E. Loyalist, her inclusion in the list was welcome.

At the first concert the chief interest was taken in the first appearance here of the Montreal Soprano, Pauline Donalda, who has often sang at the Covent Garden Opera House, London. Mlle. Donalda gave as her entry numbers the "Jewel Song" from Gounod's "Faust" and the "Habanera" from "Carmen." The "Faust" excerpt revealed her as a singer with a clear soprano voice of individual charm and of flexibility of vocalization and technique. Her singing of the "Habanera" was expressive, without being too fervent in suggestion. She received a double encore recall, to which she responded with "Coming Thro' the Rye" and Haydn's "My Mother Bids Me Bind My Hair." The latter was rendered with an engaging simplicity of style that is appropriate, while considerable archness was given to the exposition of the Scotch song. In her second group of numbers she strengthened the great impression she had previously made. The solo tenor, Paul Dufault, heard for the first time in Toronto, won a pronounced triumph. He has a lyric voice backed by dramatic expression, his phrasing is finished, and he shows considrable skill in the management of his voice in the transition from one register to another. These merits were exemplified in Lully's "Bois Epais," Mehul's "Champs Paternals," and in a lighter vein, Massenet's "Menteuse Cherie." He was recalled three times, and gave a double encore. Mme. Djane Lavoie, concert pianist, of whom Canada may be proud, played a group of numbers by Blumenfeld, Scriabine, Chopin and Liszt, that testified to her executive virtuosity, her command of tone color in cantabile, her grasp of dynamics, and her poetic ideas. She was given a splendid reception. Miss Evelyn Starr, the young Canadian violinst, made her principal triumph in the second and third movement of the Mendelssohn Concerto. She played the slow movement with a refined singing tone, and with a sentiment that was not sickly, and the finale with a brilliant Sarasate pace. Her encore number was Dvorak's "Humoresque." Winifred Bambrick showed herself to be a talented harpist, in her solo work.

At the second concert Margaret Keyes, the favorite mezzo-soprano was the star of the evening, and sang with her accustomed beauty of voice and felicity of expression. She contributed a most attractive selection including the "Mignon" Gavotte, Gluck's aria "I have lost my Eurydice" and Bizet's "Agnus Dei." Paul Dufaults scored a second triumph, Miss Lucelle Collette played artistically two violin solos and Miss Bambrick pleased again in harp solos.

Mr. Vigo Kihl artistically played the accompaniments at both concerts.

* *

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MELBA'S RETURN

HER TORONTO CONCERT YIELDED $9,000 TO THE RED CROSS FUND—IN MONTREAL HER RECEIPTS WERE $11,000.

NELLIE MELBA, the world renowned Australian soprano, made her re-appearance in Toronto in concert at Massey Hall, on October 4th, the event being in aid of the Toronto branch of the Red Cross fund. Since the opening of the war Mme. Melba, with patriotic zeal and much self-sacrifice, has dedicated her voice to the cause of the Empire, and has raised more than $100,000 to the various funds in aid of our soldiers.

The Toronto concert was a wonderfully inpiring function. Massey Hall was packed by an immense audience that closely reached the four thousand mark, and the receipts were announced to be $9,000.

Everybody knows how Melba sings, but it may be said that in great degree she sang with the charm that fascinated her audience on her first appearance in Toronto twenty years ago. She repeated the old favorites, Arditi's "Le Saran Rose," Tosti's "Good-bye," the "Mad Scene," from Thomas' "Hamlet," and "Annie Laurie," and gave the more modern number, "Depuis le Jour" from Charpentier's "Louise", the "Vissi d'Arte" from "La Tosca" and the "Addio" from "La Bohème" in all of which her beauty of voice aroused great enthusiasm.

The chief assisting artist was Beatrice Harrison, an English solo violoncellist of indisputable genius and talent, who played with a fine round singing tone, and deft technique. Contributions to the programme were also made by Robert Parker, a pleasing baritone, and Frank St. Legere, a talented piano accompanist.

Melba's subsequent concert in Montreal realized, it is reported, $11,000.

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CHALMERS' REMARKABLE RECITAL

WHAT was probably the most unique recital heard in this city was presented at Foresters' Hall, Friday afternoon, October 22nd, before a capacity house, when Thomas Chalmers, baritone of the Boston Opera Company, sang two duets with himself. This was accomplished with the aid of an Edison Diamond Disc Phonograph, the object being to demonstrate with what absolute fidelity Mr. Edison has succeeded in recreating music. Mr. Chalmers first sang Cowles' "Forgotten" with a depth of feeling that held the audience, even after he had finished. A pause here and there in the selection, permitting the phonograph to continue alone, servee to demonstrate the trueness of the tone to the audience more forcefully than words everiould. But if "Forgotten" charmed the audience Chalmers' rendering of Leoncavallo's prologue to "Pagliacci" took them by storm. The wonderful rich quality and smoothness of his voice, the depth of feeling and flexibility combined to make a rendering of this aria never excelled in this city. And through it all Mr. Chalmers' voice on the phonograph could be heard with almost fantastic unison. Arthur Ely, a local violinist, gave a very artistic rendering of Schubert's "Ave Maria" and Raff's "Cavatina" in unison with the same selections on the disc phonograph, and that Mr. Edison has at last succeeded in faithfully reproducing the violin tone was amply demonstrated.

* *

COMPLIMENTARY CONCERT

IN RECOGNITION OF MR. WM. CAMPBELL'S SERVICE TO THE PROFESSION

AN extraordinary array of artists will take part in the programme to be presented at the big popular concert in Massey Hall on Saturday evening, November 20th. This is to be a complimentary concert to Mr. Wm. Campbell, manager of the Canadian Musical Bureau, Toronto, as a recognition of his valuable services to the musical profession and to the public, during the past eighteen years.

Among the artists who have consented to take part may be mentioned: The Adanac Quartette, Jessie Alexander, Miss Mary Bruce-Brown, and about fifteen others—in fact most of the leading artists in Toronto. The programme will be a unique one, and will no doubt attract a capacity audience. The advance programme is printed, and tickets are also out. The price of admission will be 25 cents all over the house, and all seats will be reserved. The plan will open at the Hall and at Bell's Piano Rooms, Monday, November 20th.

GEORGE E. BOYCE RECITAL

More than two thousand people greeted Mr. George E. Boyce at his piano recital, October 7th, at Massey Hall on the occasion of his *debut*. Mr. Boyce is a young Canadian, a pupil of Prof. Michael Hambourg, who has had no training outside of Toronto, and whose signal success with his large audience seems to indicate that it is not necessary to go to Germany to learn how to play the piano. Mr. Boyce gave an exacting programme, which was a severe test of his musicianly ability and his technical resources. It included the Beethoven Sonata, Op. 27, No. 1, the Bach-Tausig Toccata and Fugue in D minor, Chopin's Ballade in G minor, Impromptu in C sharp minor, Nocturne in E major and Scherzo in B minor, and Liszt's Etude in E flat, and Rhapsody No. 6. In these selections Mr. Boyce revealed an exceptional technique, both in regard to velocity and the elucidation of complex work, and a very virile power contrasted with delicacy and poetry of tone and expression. The Toccata and Fugu of Bach-Tausig was a triumph of execution, as also of clear enunciation of the different parts. The Chopin Ballade in G minor and Nocturne in E major were finished examples of refined workmanship and sympathetic rendering. The Liszt Rhapsody was interpreted with characteristic national spirit and with virtuoso finish in the performance. Mr. Boyce was recalled eight or nine times during the evening and his success was so pronounced that one may venture to predict a series of successes for him in the Canadian tour which it is understood he will undertake.

* *

RETURN OF PADEREWSKI

For over twenty years, Paderewski has been considered as indisputably supreme as an artist, and his playing has enchanted the peoples of five continents. This is owing to the relentless law of selection by which the public gives the highest place on the pinnacle of fame to one particular artist, while at the same time they have their admiration for others of eminent ability. When Paderewski first dazzled the world with the beauty of his playing he opened a new era, and revealed undiscovered possibilities in that instrument. It was he who first made the pianoforte "sing" a melody so that the listener almost forgets that it is an instrument of percussion. And of this art he is still the unapproachable master. The union of his extraordinary touch, and his skill in the use of pedals has made him unique amongst pianists of our time. When Paderewski won his first triumph his art was distinguished chiefly by its exquisite beauty. Since then it has broadened much, and to-day it has the heroic grandeur of the epic. This development is typical of the man himself. He has the soul of the poet. Paderewski is now in the full development of his maturity. Paderewski will appear at Massey Hall, on Monday, November 22nd. The plan will open on Monday, November 15th, but mail orders will be received now by Norman M. Withrow, manager, Massey Hall.

* *

MENDELSSOHN CHOIR CONCERTS

Arrangements for the concerts of the Mendelssohn Choir, January 21st, February 1st and 2nd next, are nearing completion. The first two concerts of the series of three to be given this season will be miscellaneous in character, in which the choral offerings will include excerpts for chorus and orchestra from Borodin's superb opera, "Prince Igor," Nowowiejski's "Slavic Dance," Percy Grainger's "Lincolnshire Folk Song" for orchestra, brass and chorus, a cappella works by Tschaikovski, Rachmaninoff, Gretchaninoff, Hubert Bath, Sir Edward Elgar, Grainger, Jacques Lefevre, Selius Palmgren, Grieg, Bossi and others, the whole representing a splendid choice of the best things in the entire repertory of Russian, British, Scandinavian, French and Italian choral music. The larger works will include Pierne's complex modern masterpiece, "The Children's Crusade," in which nearly 500 voices, adults and children, and a quartette of eminent soloists will be supported by the famous Russian Symphony Orchestra of New York, which will appear in the entire series of concerts at full strength. This remarkable organization, which is now making an extended tour of the United States, is in exceptionally fine form and will be heard in the two miscellaneous programmes in some of the gorgeous music of Moussorgsky's "Bohris Goudonow," and other works by the most brilliant of past and present day composers of the Russian school. Owing to the desire to give an appropriate share of the miscellaneous programmes to the orchestra in its own special field of work, the "Hiawatha Trilogy" has been withdrawn for the present series and Hamilton Harty's brilliant but shorter work, "The Mystic

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PIANIST and ORGANIST
Organist, Old St. Andrew's Presbyterian Church.
Studio: Canadian Academy of Music
Residence: 347 Brunswick Avenue
Phone College 2403

Trumpeter," which was composed for the Leeds Festival of 1915, will be produced on the evening of the second concert. The orchestra is arranging to bring to Toronto two harps and a celesta in order to fulfil the exacting requirements of the orchestration in "The Children's Crusade" to which patrons of the orchestra had become accustomed in the performances of the greatest of French choral works in the Mendelssohn Choir concerts of 1910 and 1911. As in the past when the society made liberal appropriations to various local charities, India Famine Fund, and last season to the Red Cross and Belgian Relief Fund, it is intended to make such appropriations to existing patriotic funds as may be possible as a result of this season's concerts.

* *

HAMILTON NOTES

THE Ladies' Orchestra—an organization unique of its kind—has re-organized for the season. There are twenty-eight members in the orchestra and the instruments represented are quartette of strings, harp, clarinet, flute, cornet and drums. Miss Jean Hunter is the gifted conductor of the orchestra, whose first concert this season will be given in the I.O.O.F. Temple, on October 28th. The numbers chosen for the programme are as follows: Selection from, "Marthe," Flotow; "Day in Venice," Neim, arranged for orchestra; overture to "Tancredi," Rossini; "Sons le Balcon," Wuerst, (with 'cello obligatos); (a) "Spring Flowers," Werd; (b) "Valse Triste," Sibelius; (c) "Home to Our Mountains," Verdi; descriptive fantasia, "Gipsy Life," Thière. The orchestra will be assisted by Mrs. Harold Hamilton, soprano, and the proceeds will go to the Canadian hospital at Shorncliffe, England.

The Hamilton Orchestral Club, which was organized late last season, has resumed its rehearsals, and is busy preparing for its first concert, which will be held early in December. Conductor F. J. Dormille has an organization numbering fifty odd members, and judging by their first concert last spring they will give a good account of themselves. The following are the numbers selected for this season's concert. Overture, "Oberon," Weber; Andante from 5th Symphony, Beethoven; 5th Hungarian Dance, Brahms; selection from "Faust," Gounod; ballet music from "Naila," Delibes; Coronation March, Meyerbeer.

The existence and flourishing condition of the Ladies' Orchestra, and the Orchestral Club, together with the Elgar Choir proves that Hamilton is the *Ambitious* City, musically as well as otherwise.

M. H.

THE TORONTO CONSERVATORY OF MUSIC

THE various departments of the Toronto Conservatory of Music have actively got under way for the season's work with a large enrolment of pupils. The artistic development of the Conservatory has been one of the most significant factors in the musical life of the Dominion. With respect to the number of pupils registering this national Canadian institution is the largest school of music in the Empire. In its fine equipment, the personnel of its faculty and its general educational facilities the Consevatory takes high rank amongst the music schools of the world and occupies a unique position in Canada as a music school of the first rank. One of the Conservatory's most important features is contained in the development of its various branches, which are in charge of well-qualified members of the main institution, assisted by teachers drawn from the regular staff, all under the supervision of the musical director, Dr. Vogt. Special attention is devoted to the education of beginners in music, the musical director being at all times glad to advise parents as to the choice of teachers and the musical work of young people seeking his advice.

Recitals in October included that by pupils of Mr. Paul Wells on Wednesday evening, October 20th, the preformers being Mrs. W. D. Hendry, L.T.C.M., Miss Vera Allen, Miss Jessie Allen, Miss Jean Clinton, Miss Kathleen Alexander, Miss Alma Cockburn, L.T.C.M., Miss Fay Macdougall, Master Abie Jaffey, Master Harold West, and Miss Edith Neilson, L.T.C.M. The programme was of an exacting yet musical and pleasing nature and was carried out in a thoroughly artistic and finished manner, while a piano recital by Mrs. Willard D. Hendrie, one of Mr. West's most gifted pupils took place Friday evening, October 29th, the assisting vocalist being Miss Sydney Aird, L.T.C.M., pupil of Miss H. Ethel Shepherd. On Wednesday evening, October 27th, the eagerly awaited violin recital by Mr. Rudolf Larsen, late of Petrograd, Russia, assisted by the eminent Canadian piano virtuoso, Mr. Ernest J. Seitz, attracted a large and deeply interested audience, both artists being members of the Conservatory staff.

The programme included Lalo's Symphonie Espagnole, Paganini's Campanella and various shorter pieces, all of which were interpreted it is needless to say with rare grace, artistry and brilliancy of execution by the dual gifted interpreters, who received an ovation at the close of this especially important and enjoyable recital.

Mr. Ernest Seitz announced his own piano recital in the hall of the Conservatory for Wednes-

day evening, November 3rd, proceeds of which are in aid of the Red Cross Society. On this occasion Mr. Seitz will have the valuable co-operation at the second piano in the great Rubinstein and Tschaikovski Concertos in D minor and B flat minor respectively. Tickets for this splendid recital are one dollar, plan of hall at office of the Conservatory, College Street.

* *

CANADIAN ACADEMY OF MUSIC

The prospects all point to a season productive of very good results. An optimistic enthusiasm pervades the work of teachers and students. There have been several notable additions to the faculty, including, Senor Paul Morenzo, the brilliant tenor vocalist and Mr. Zusman Caplan, the clever young Russian violinist. Co-operating with the work of the school the Academy String Quartette, who gained such a decided success last year, will give another series of chamber music concerts. A series of four subscription concerts will be given and the proceeds devoted to the Patriotic Fund. Two special concerts will be given for instructive purposes to Academy students. At the first subscription concert on December 8th, the Brahms B flat major, op. 67, and Beethoven C sharp minor, op. 131, quartettes will be performed. The recently formed Student's Club has planned a laudable winter programme. Already they have assisted at a number of patriotic concerts and given an afternoon musicale and tea in the Recital hall in aid of the Red Cross Fund. The Teachers' Association have resumed their regular monthly meetings.

* *

DAUGHTER OF THE REGIMENT

It appears from careful enquiry that the opera *La Fille du Regiment* (The Daughter of the Regiment) to be presented here during the coming season by The Toronto Operatic Society has not been performed in Toronto for twenty-five years. The role of *Marie*—always a favorite with prima donne—was then sung by Mlle. de Lussan. In the year 1903, Miss Florence Easton (who created the role of Mme. Butterfly in America) a pupil of Mr. Haslam, being engaged for the season of grand opera at the Covent Garden Theatre, London, wrote to her master in Paris for the necessary *fiorituri* and cadenze as she had not passed this role with her teacher. when in Paris. These were utilized to such advantage that Miss Easton scored an immediate and pronounced success. One of the leading critics writing of the performance said: "The chief success of the evening was gained by Miss Easton, who made an attractive *Vivandiere*. Her acting as *Marie* had spirit, and her singing was brilliant and effective."

This role has ever been a favorite one with *prime donne*, and this by the pathos or brilliant verve that have been thrown into the character by such celebrities as Jenny Lind, Sontag, Adelina Patti, Alboni (Comtesse de Pépoli) and many others. Without hoping to compete with these world-famed singers, the Operatic Society having distributed the role to several aspirants, hopes by this means to encourage young vocalists in their effort to present the character under different aspects, according to the individuality of the singer.

* *

CLARENCE LUCAS' NEW MARCH

Boosey & Company, of London, Toronto, and New York, are about to publish a new march for full military band, recently composed by Clarence Lucas. The first section of the march contains phrases of "God Save The King," "The Maple Leaf," and "Vive la Canadienne," intervowen with the original portions of the score. The Canadian composer calls his march "Loyal Dominion." A piano transcription of the band score will follow in due course.

* *

TWO NEW COMPOSITIONS

Mr. Edwin J. Pull, the well-known organist and composer, is making quite a reputation with several of his songs. "Voice of the Night" is undoubtedly one of the best tenor songs on the market to-day, and we understand one of the leading publishers in this city has accepted a new song called "Will Daddy be Home To-night?" It is not a patriotic song exactly, although for the present time it is most suitable, but it has come to stay. The subject is a child, unable to sleep, is wondering where daddy is, and the most pathetic cry, "I want my daddy, oh, so much; will he be home to-night?" is admirably expressed by such exquisite harmony that it is impossible for one not to feel the deep pathos and appreciate the sentiment expressed from the beginning to the end of the song. This song will be on sale next week, as well as a new march by the same composer, admirably arranged, which undoubtedly will be an unqualified success. We hope in the near future Mr. Pull will be induced to favour us with more of his compositions.

SCHUBERT CHOIR

THE fourteenth chorus of the People's Choral Union was organized at the Conservatory of Music on Monday, October 4th, and as Mr. H. M. Fletcher, the conductor, has been appointed musical director of the new Technical School, this chorus in the future will meet with the Technical School chorus on Wednesday evenings. This is the only chorus in Canada open to all young men and women who wish to learn the art of singing. The subjects taught are voice culture, song study, sight reading and choral singing. The lessons are entirely free, but a deposit of two dollars is required, which is returned at the end of the term if the student attends 85 per cent. of the lessons. There will be two concerts, one in December and one in March.

At the last rehearsal it was unaminously decided to give the entire net proceeds of one concert to the Canadian Red Crass Society.

* *

BRAZIL STILL WRITING

JULES BRAZIL arranged twenty eight manuscripts for composers and publishers during October. He is an expert at musical settings, scoring for piano, voices, transpositions, etc., and does all the manuscript writing for the profession.

* *

WOODBRIDGE CONCERT

ON Tuesday evening, November 2nd, a patriotic concert will be given in thé Orange Hall, under the auspices of the Women's Auxiliary of Christ Church, the proceeds of which will be in aid of the local fund for the Woodbridge soldiers at the front. The programme will be given entirely by artists from Toronto, comprising Kitty Arthur, the well-known entertainer; Mr. Arthur E. Semple, Mus. Bac., flute soloist; Mr. T. Harland Fudge, tenor; Mr. Roy Webster, 'cellist; Miss Louise Westman, pianiste; Miss Doris Robins, violinist. Miss Marion Porter, A. T. Coll. M. will prisede at the piano.

* *

ST. AUGUSTINE'S ORCHESTRA

THE professional orchestra at St. Augustine's Church, Toronto, has been strengthened this season by the engagement of Mr. Leo Smith, Mus. Bac., 'cellist, late of the Toronto Symphony Orchestra. On Sunday, October 10th, the usual commencement recital was given at the evening service by the choir and orchestra, (Mr. T. A. Reed, Mus. Bac., conductor) at which the following programme was performed:

Flute Solo "Villageoise"..... *Chafer.*
Mr. Arthur E. Semple, Mus. Bac.
Bach-Gounod...."Ave Maria".....
Miss Kains and Orchestra
Gounod....."Ave Verum".....
The Choir
Gounod...."Marche So ennelle".....
The Orchestra

* *

PERSONALIA

MR. G. CAMERON EMSLIE, of the Hambourg Conservatory of Music, and Musical Director of the Garden Theatre, Toronto, created a most favourable impression at the Regent Theatre, Buffalo, on the evening of September 27th and 28th as piano soloist, and accompanist in a spectacular musical introduction to the much-talked-of photo-drama, "Trilby." The innovation formed part of an elaborate anniversary programme wherein music figured as prominently as the silent drama. Mr. Emslie was accorded a hearty reception at the conclusion of his numbers.

* * *

H. REDFERN HOLLINSHEAD, who has won much critical praise in Winnipeg for his work as a teacher of singing, has arrived in the city to open a studio here. Mr. Hollinshead comes here with excellent credentials, not only as a vocal teacher, but as an all-round sound musician, and one who succeeds in anything he undertakes, so far as it concerns affairs musical. While in Winnipeg, Mr. Hollinshead made a name for himself by reason of his excellent work managing the Winnipeg Operatic Society, an organization which won much fame for its praiseworthy presentation of light operas. Endowed with a baritone voice of uncommon beauty and power, Mr. Hollinshead always found instant favour with his audiences, although unfortunately his concert appearances were necessarily limited owing to his large teaching clientele. It was only after careful consideration that Mr. Hollins-

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head decided to come to Toronto, his decision to do so being prompted largely by the wider musical field here. Mr. Hollinshead has devoted his entire life so far to the study of his profession, much of his time every summer having been spent with European masters. It is understood that Mr. Hollinshead, who is a brother of our gifted and popular tenor, Percy Redfern Hollinshead, will be heard in the near future in a joint recital with his brother.

* * *

Mr. P. R. Mack has been appointed to the position of leading bass in West Presbyterian Choir.

* * *

Miss May Wilkinson, a pupil of Dr. Albert Ham, has been awarded a vocal scholarship at the Royal Academy of Music, London, England, covering a period of two years. In the recent licentiateship examination for solo singing in connection with the Royal College and Royal Academy, Miss Wilkinson secured the highest number of marks in the Dominion of Canada.

* * *

Mr. Arthur Blakeley, F.C.G.O., the well-known organist, formerly of Toronto, is giving a series of successful organ recitals at the San Francisco Exhibition, performing alternately with Mr. E. H. Lamare, the celebrated recitalist and composer.

* * *

Miss Lisa Garden is the latest addition to the piano faculty of the above conservatory. She studied under Xavier Scharwenka and with other eminent masters. Having great admiration for the Hambourg method, she has recently taken normal courses with Prof. Michael Hambourg, and in future will teach this famous method exclusively. It will be remembered that Miss Garden acted as accompanist to Mr. Boris Hambourg in the States last winter. All communications regarding lessons, etc., should be addressed to the Secretary; North 2341.

* *

NEW MUSIC

Anglo-Canadian Music Company—"Somewhere in France," by Herbert Ivey. A patriotic song of the times is one of the best things that has reached us from England. It has already been used by some of Toronto's best known vocalists and will undoubtedly be one of the season's favorites.

"We'll Never Let the Old Flag Fall," by A. E. MacNut and M. F. Kelly, the Canadian patriotic song which has been so successful, over 40,000 copies having been sold, has now been issued in England by Enoch and Sons, London and in Australia by Allan & Company, of Melbourne.

Edwin Ashdown, Limited, London—(Toronto, The Anglo-Canadian Music Company) announces two new sets of teaching pianos, "Fancies in Miniature" six little pieces for piano in Second grade, by Edmund Parlow and "Six Miniatures" for the piano written in a melodramatic strain for second grade by Christian Schafer.

Other novelties from this house are: "Three Silhouettes," by S. Coleridge-Taylor, "Chanson de la Fileuse," by Luzzatti, "Valse Caprice," by G. Wolsley Cox.

Enoch & Sons, London (Toronto, The Anglo-Canadian Music Company)—Amongst pianoforte music received from this house we find a melodious composition of C. Chaminade's, entitled "Serenade Venitienne," Op. 145, and "Andante et Scherzettino," Extraits de Colli hoë, Op. 59. Vocal music is represented by "A Song of a Smile," words by Helen Taylor, music by Easthope Martin, very catchy and effective; "Fairy Laughter," words written by Douglas Furber, music composed by Ivor Novello, is a dainty little composition of average difficulty; "As I went A-Roaming," words by Helen Taylor, music by May H. Brahe, is deliciously bright and refreshing; "Sweet as her Roses," written by Harold Begbie, with music by Frederic H. Cowen, is a vigorous, tuneful, patriotic song, with a rousing refrain; "Love is Divine," words written by Ed. Teschemacher, music by Jack Thompson, is conceived in the conventional style, but is none the less attractive; "The Immortal Song," words by Frederic G. Bowles, music by C. Edgar Ford, has an effectively written melody wedded to charming words; "My Heart's Memory," words by Ed. Teschemacher, with music by A. Herbert Brewer, is a pleasing melodious song, the work of a cultured musician; "The Golden Day," words by Helen Taylor, music by David Emmell, has charming words and a very pretty melody; "Fulfilment," words written by Philip Ashbrooke, with music by Julius Harrison, furnished a finished example of this composer's work; "Five Canzonets," with words by Helen Taylor, and music by Landon Ronald, are praiseworthy in every way, and constitute such

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* * *

Boosey & Company's first issue of new music for the propitious season of 1915-16 consists of eight songs of exceptional merit which should provide abundant material for the alert teacher and concert singer desirous of introducing the best in modern song.

The historic city of Rheims has in the past year inspired many pens, but perhaps the most virile epic bearing on the "Shattered Bells of Rheims" is Henry de Vere Stackpoole's noble literary thesis which has been so wonderfully portrayed in music by that master musician, Edwin Lemare, who is well known to American musicians. This song with its poignant appeal and broad grandeur will assuredly rivet the attention of every music lover.

Lewis Carey, famous to music lovers as the composer of "Nearer my God, to Thee", has produced another wonderful sacred song—"God is our Refuge." In period and phrase the meaning and force of the text have been followed with scrupulous fidelity, and the music itself is in the fullest sense indicative of the spirit of reverence, faith and triumph. The trend of this song suggests a contrast of emotional spirituality, but there is continuity and evenness of progression with a deliberate inexorable forward movement that leads up to a powerful climax.

Fred. J. Whishaw is responsible for a beautiful arrangement and translation of a "Cossack Cradle Song," by Napravnik. In melody and rhythm this song is illustrative of that calm and soothing influence which lulls the children of all countries into the Land of Nod, but harmonically and in word sense it bears the indubitable impress of Slavonic temperament, and breathes the atmosphere of sturdiness that is from birth developed and fostered in the children of the Steppes.

Gerald Lane—so widely known by his celebrated song, "Life's Lullaby," gives a further example of his consummate art in a most delightful little song entitled, "What have I to Give." The significant melodic treatment deepens the mood of the verses which are in themselves taking, while the contrast of mode and harmonic scheme brings out the true worth of the implied sentiment of self abnegation and willingness to serve.

"The Enchanted Glade," by Lois Barker, is a frankly melodious love song having all the admirable qualities of melody and charm that make for popularity in any circle. It is light, warm, graceful, passionate, full of amenity and colour, and withal simple. From its all round worth it cannot fail to command the attention of concert and vaudeville artists.

Mrs. Amy Woodforde-Finden—one of the few celebrated woman composers of to-day—has stamped her individuality and charm on her latest song inspiration, "Love's Golden Morrow." This composer's orginality of treatment in phrase and construction is well known, and in the delightful number now offered she admirably sustains her enviable position.

"Blossoms," by A. Von Ahn Carse, is a song of deep sincerity with a chaste sentiment tastefully expressed; while the wistful appealing melody is graced with an accompaniment that is delightful. This number is excellent for both teaching and recital, and will prove an interesting study in expression.

"Boy Johnny" and "If I were a Queen", is a double number, words by Christina Rosetti, music by Vaughan Williams. Mr. Williams has a style peculiarly his own which well matches the quaintness of the beautiful verses.

* *

RUSSIAN ORGAN ALBUM

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Unquestionably this is the finest thing in Organ Albums which has appeared for many years. It consists of eleven pieces by Russian composers most suited to the organ, and particularly useful for service and recital work. There are several well-known pieces, such as the "Melodie in E" and the "Prelude in C sharp minor" of Rachmaninoff, and the "Basso Ostinato" of Arensky. These are arranged in the simplest manner possible, by taking into account various mechanical devices of the organ to obtain fullness and richness with small effort. One of the most striking pieces in the book is the "Kieff Processional" of Moussorgsky. This commences with a majestic Church Melody, which is contrasted later on with a quaint Pilgrims' Chant. The two are worked together, and the piece ends in a blaze of light amidst the clash of numberless bells. Whilst requiring a little preparation, it is not difficult to play. There are several bright little pieces by Rébikoff, and, amongst other pieces, an exquisite little Prelude by Scriabin. Any one of these pieces in itself is sufficient to insure the success of the Album.

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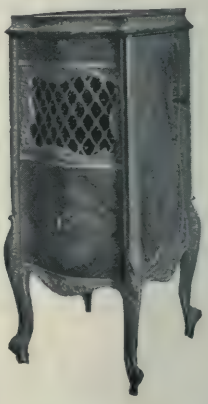

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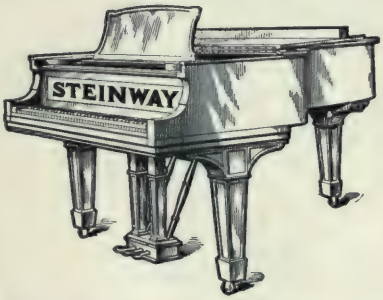

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MARGARET GEORGE

OUR front cover portrait is taken from a recent photograph of Miss Margaret George, the gifted Toronto soprano. On November 18th, Miss George made her Toronto *début* in opera, appearing as *Santuzza* in "Cavalleria Rusticana" with the San Carlo Grand Opera Company at the Royal Alexandra. The *Globe* published the following appreciation the following morning of her vocal and dramatic pourtrayal of the *rôle:*

"The largest audience of the week so far attended the San Carlo Opera Company's production last night of "Cavalleria" and "I Pagliacci." Special interest attached to the occasion, inasmuch as it marked the local operatic *début* of the Toronto soprano, Miss Margaret George, who appeared in the role of *Santuzza* in the "Cavalleria." Miss George has appeared in opera in Italy with encouraging success, but, although a favourite here in concert, until last night she had never appeared in opera. Naturally in inviting criticism in her home town in a new field, she was a little diffident in the opening phases of the opera, but she soon gained confidence and revealed to advantage sympathetic charm of voice and emotional expression that proved the possession of dramatic temperament. She rose to the height of her power in the passionate duet with *Turiddu* in the first part of the opera, that is before the Intermezzo. Into her scenes with *Lucia* and *Alfio* she infused appealing pathos, while singing with technical finish and refined tone quality. Her success was one of general appreciation and not merely a "success d'estime." The *Turiddu* was Salazar, who was fervent in his musical rendering, if not in his dramatic interpretation. In the "Siciliano" love song, the duet with *Santuzza*, and the drinking song he made his most signal successes. As *Alfio* Signor Antola has not a good singing part. The Muleteer's song is atrociously uncouth, but, however, he was a sinister figure. Mlle. De Mette was pleasing in voice and style in her simple solo, and Anna Haase, in the unimportant role of

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Lucia, made good the slender opportunities given her. The chorus acquitted themselves well in the chorale before the church, a part of which in anticipatory of the Intermezzo, "Cavalleria," as is the custom was followed by "I Pagliacci," with Salazar as *Canio*, Antola as *Tonio* and Sophie Charlebois, as *Nedda*. The presentation was very enjoyable, despite the tragic theme. The prologue for *Toni*, *O'Nedda's* Cavatina and *Canio's* lament were outstanding features."

* *

THE TORONTO MENDELSSOHN CHOIR

THE annual cycle of concerts of the Toronto Mendelssohn Choir will be given this season, as usual, in Massey Music Hall, the dates being January 31st, February 1st and 2nd next. The series will consist of three evening concerts.

The Russian Symphony Orchestra, which stands in the front rank of orchestras now before the musical public of this continent, has been engaged for the series. Besides co-operating with the choir in the performance of the important concerted works to be performed, the orchestra, under its distinguished conductor, Mr. Modest Altschuler, will present a number of important compositions representative of the most brilliant works of the Russian School of Composition. The desire to hear Russian music performed by Russian musicians is now universal throughout all English-speaking countries. Amongst contributors to the funds of the orchestra is the Czar of Russia. The Russian Ambassador at Washington is its president.

PROGRAMMES

(Subject to Alteration)

MONDAY EVENING, JANUARY 31ST

The choral numbers in preparation include some of the most brilliant excerpts from Borodin's splendid opera "Prince Igor" Nowowiejski's Slav Dances, and unaccompanied numbers by Rachmaninoff, Hubert Bath, Percy Grainger, Gaston Borch and Cadman, besides special arrangements of "Rule Britannia" and the Russian National Anthem.

The orchestra's contributions to this concert are Mousorgsky's Introduction to Act 1 Khovanschina ("Sunrise on Moscow River"), two Caucasian sketches, "In the Aul" (a mountain village), and March Sardar (a Caucasian Tribe) by Ippolitoff-Ivanoff; short works by Tschaikowski, Mousorgsky (Love Scene from Boris Godunow), Rumsky-Korsakow and Avensky, closing with Tschaikovski's "March Slav."

TUESDAY EVENING, FEBRUARY 1ST

The choral offerings at this concert include Hamilton Harty's brilliant setting to Walt Whitman's stirring poem, "The Mystic Trumpeter," with Mr. Allan Hinckly, of the Metropolitan Opera, New York, as baritone soloist; also Percy Grainger's fine arrangement for chorus and orchestra-brass of the captivating English folk-song, "I'm Seventeen Come Sunday." A number of effective a cappella works, including compositions by Gretchaninoff, Selim Palmgren, Burleigh, Bossi and others.

The proposed orchestral offerings for this concert are Rachmaninoff's tone poem "The Isle of Death" and Tschaikovski's 1812 Overture.

WEDNESDAY EVENING, FEBRUARY 2ND

Pierne's masterpiece, "The Children's Crusade," considered by many critics to be the greatest of all French choral works, will be presented by an adult choir of about two hundred and twenty-five voices, an auxiliary chorus of children of approximately two hundred and fifty singers, a quartette of eminent soloists and the entire Russian Symphony Orchestra, the whole under the direction of Dr. Vogt. Mr. A. L. E. Davies, who was associated with Dr. Vogt in the training of the children in 1910 and 1911, has again been entrusted with this important responsibility.

The prices of seats will be according to location $2.00, $1.50 and $1.00, and the subscription lists which are in the hands of the members of the chorus and at Massey Hall, and the music stores close on Tuesday, December 21st.

* *

NOTES FROM LONDON

LONDON, ENGLAND, *November 1st.*

IN spite of the new lighting regulations which means a much darker London since the actual arrival of the Zeppelins, musical life seems to thrive with two operas going strong, and a very fair promise of a successful concert season.

Judging by the first of a series of concerts given by Mr. Mark Hambourg at the Aeolian Hall, recital givers might well take heart. The hall was not large enough to hold the audience; even after the stage had been requisitioned there remained an overflow which could not be accommodated.

This was the first of a series of four historic recitals and the programme represented English composers, Bach and Beethoven. It was left to the imagination what nation claimed Bach and Beethoven, but as no one disputed their universality there will be no cause for quarrel with the artist for including them in an historic programme. The first part including examples by Byrde, Gibbons, Purcell, Bull, and Arne was wholly delightful and revealed a new phase of the pianist's nature. We have been used to a Reubens in colour power and breadth; here we were introduced to an exquisite miniature painter. Mr. Hambourg displayed such wonderful delicacy, grace, simplicity, and restraint in these works that the audience were quite carried away. His other numbers are familiar to us, and it is only necessary to say his audience showered on him the applause and enthusiasm which is habitual whenever the artist appears here.

Thomas Beecham has joined forces with Robert Courtnedge, manager of the Shaftesbury Theatre, to give a season of opera in English. We have here a wonderful combination; on the one hand, Mr. Courtnedge, who has been a sort of Michael Carré, whose name is proverbial in Paris for his beautiful *mise en scene*, perfect ensemble and detail in the productions which have made the opera comique a household word.

Mr. Courtnedge has done this for musical comedy in London, and it is a happy augury for opera that he has turned his attention to it. His influence is already bearing fruit; the chorus is absolutely alive. It has vitality, and seems to have cast off the mechanism which worked the semaphore action we have long been taught is a traditional part of grand opera. One feels there are intelligence and life on the stage.

The other partner in this rare combination, Mr. Thomas Beecham in a performance of "Romeo and Juliet," gave us a version imbued with poetry and romance exquisite in finish—an orchestra with that balance and beauty of tone which we have been led to believe only the greatest of the continental conductors could produce. He is a truly great conductor, and I wonder when the conservative general public will awake to the fact that they have such a treasure in this home product. One of the cheeriest spots in London is the People's Theatre, the Royal Victoria Hall where the flag is bravely flying and performances of our glorious Shakespeare, given under the direction of Mr. Ben. Greet alternate with grand opera under the genial conductor, Charles Corri. I think no institution deserves to flourish as this theatre which caters for the poorer classes in one of the most gloomy parts of London, at prices ranging from 4 cents to half a dollar for seats.

Miss Baylis, the manager of this venture, and her adjutant, Miss Ellis, display extraordinary courage in carrying out this enterprise in spite

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of the adverse condition now existing, and seem to find no effort too great which will ensure the continuation of these entertainments which bring healthy intellectual enjoyment to thousands throughout the dreary winter. The audiences at this theatre are quite as interesting as are the performances and a more responsive and thankful public it would be difficult to find.

De Pachmann drew a large audience to the Queen's Hall on the occasion of his first recital this season, and gave his special impromptu entertainment which a De Pachmann audience seems to expect and enjoy.

Eugene Ysaye, now a refugee, but nevertheless an ever welcome guest in this country where this big hearted, great artist will always be honoured is announced to give a recital at the Queen's Hall, this month. A number of other artists, mostly British, are also carrying on "Business as Usual." Amongst the most successful is a young English violinist, Albert Sammons, who has made remarkable strides in public favour since the outbreak of the war. Though a late writer for MUSICAL CANADA had long ago pointed out his merits the press here practically ignored him.

The Queen's Hall Orchestra, conductor, Sir Henry John Wood, began their winter series under a new concert direction, Messrs. Chappell & Company, the well-known publishers, being now responsible for this organization.

The programme for the Philharmonic Concerts have been drawn up by Thomas Beecham, who by his generosity made the last season of this society possible when the war crisis threatened them with bankruptcy. Mr. Beecham will be the sole conductor. He also conducts several of the London Symphony Orchestra Concerts, the other conductors being Wassali Lafonof and Emil Mylnarski.

* *

THE ADELINA PATTI I KNEW

BY ROBERT GRAU

(From "The Opera")

EDITOR'S NOTE.—*There are a few artists who may almost be said to have "made history." One of the greatest of these is Adelina Patti who, night after night, drew tears from hundreds as she sang "Home, Sweet Home" and "The Last Rose of Summer," two songs that have become famous through her rendering of them.*

A FEW days ago while out for a morning walk in the little town of Mount Vernon, N.Y., I was accosted by a friend thus: "Do you know you are treading on the very spot where your

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$5,000-a-night star of 1904 resided in her earliest youth?"

I looked about me, and there stood the little old brick house where the child diva, then known as Addie Barili, lived in the early fifties with her parents and her sisters, Carlotta and Amalia. The spectacle was indeed refreshing, and it revived in me many memories—some pleasant, and some not so much so. It was to this little town of Mount Vernon that Adelina Patti came direct from Madrid, and it is related how she pleaded for entrance into a private school, but was about to be rejected because her English was imperfect.

"Me want come school here," cried little Addie.

"But this is a pay school," the principal responded, as he observed the shabby attire of the little Spanish girl, who was shedding tears at the thought of being turned away. Even at the age of seven Patti answered wisely: "But me sing for you." And thus it was that her voice even at this age brought her future teacher into submission as it has brought every impresario for five decades or longer.

The Pattis had a hard struggle in those days, and it was not until 1859, when the little diva, at the age of sixteen, sang at the Academy of Music, that she moved her hearers to such an extent that she was hailed as the coming prima donna.

Patti's career abroad, however, had progressed for two decades before American audiences had been called upon to pay homage to her as a matured artiste and a world's celebrity, and it was at Steinway Hall, in 1881, that she was heard under her own management, because no impresario was willing to accord her the figure which she demanded, viz., $4,000 a night. Patti, on this appearance, made the costly error of charging a ten-dollar scale of seat prices, and this was so resented by the New York public that her opening concert presented the spectacle of a half-empty house, and even this state of affairs was only possible by persistent or rather judicious "papering." The diva was so enraged that she threatened to disband her company and sail at once for Europe, but wiser counsels prevailed, and it was thus that Henry E. Abbey, then in the height of his spectacular career, prevailed upon the great cantatrice to remain at an honorarium of $4,000 a night for a tour of fifty concerts, which yielded the American impresario a fortune even at those terms. At no time from that year on has Patti ever sung in America for less than this figure, while her last tour, when she was

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least of all worthy—in 1904—presented the spectacle of the singer, then sixty-one years of age, receiving the unheard-of sum of $5,000 per concert and 50 per cent. of the gross receipts over and above $7,500 per concert, for singing one aria and one encore in each of the two parts which the programme constituted, and in addition she was accorded the expenses of her large suite and granted a private car for her sole use on the tour.

On November 9th, 1904, Madame Patti sang in Philadelphia at the Academy of Music to an audience which represented $13,800 at the box-office, and out of this total her share was over $8,000, being the largest amount ever paid, by far, to any artist for a single appearance, in the history of the world.

Although the tour yielded Patti over $200,000, it is to be doubted whether she would not gladly return the whole of it if she could forget the experience, rather than to recall that three months after the Philadelphia event, the writer, who had charge of the business side of this "last farewell tour," arranged for a return concert in the same city at the same theatre, and the advance sale of seats was so small (less than $250) that the concert was abandoned.

And, after all, it was Patti's own fault. She was in quite as good voice on this tour as she had been at her previous "farewell", a decade ago, but it must not be denied that real musical thinkers had already deplored the prolongation of her career even in 1895, but it was Patti's love of money that endangered the last tour to the extent it did—just a desire to gain a paltry $2,000 by singing in Liverpool the night before sailing for America. The writer had pleaded by cable that to do so might jeopardize the entire American tour and that, in view of the enormous figure she was receiving, she ought to forego the Liverpool concert, but the diva, as was her wont, would not be counselled, and she arrived in America less than forty-eight hours before her opening concert at Carnegie Hall, and sang to an $11,000 audience—*hoarse*.

The result may well be imagined, and although Patti practised all the arts she was capable of, her still exquisite method, her perfect artistry, and her never-failing coquetry—still she disappointed; she was in bad voice. At the second concert she sang almost as well as of yore, but it was too late. The press had condemned her for making another "farewell", and what had bid fair to be the greatest financial triumph of her remarkable and unexampled career turned out to be her first comparative fiasco, for while the receipts averaged about $6,000 per concert, for the forty appearances, it was necessary to

curtail the length of the season because of an inability to "repeat" anywhere.

And this was the same Patti who a decade before would compel Abbey or Mapleson to dismiss an audience worth $12,000 because she was the least bit hoarse, but that was the artistic Patti, the real *la diva*, whereas, in 1904, it was the Baroness Cederström, out for revenue only as she had expressed it herself. The career of this remarkable woman, however, is not even now ended, and London is yet loyal to her, for she is able to pack Albert Hall in the big English metropolis, which means that 11,000 persons still pay homage to her there at her semi-annual appearance.

Recently Patti sang before the students of several European conservatories, and when, at the invitation of Jean de Reszke, the diva sang an aria from "Linda" for the benefit of the Polish tenor's pupils, Jean pronounced Patti's execution perfect and pleaded with her to address the pupils on the manner in which she has preserved her voice for the six decades that have passed since her début at Trippler Hall in New York; also Jean suggested that the great singer could perform no greater service to the rising generation of the musical world than to embark on a lecture tour of the entire world singing only to illustrate her talks.

That such a lecture tour is regarded as extremely likely is evidenced in the reception the diva accorded a representative of the most important American bureau who proceeded to her castle in Wales and discussed for hours with Patti the significance of such an undertaking. The representative was asked to make a full canvass of the possibilities of such an entourage and then write fully to her—for, of course, Patti can't be expected to become public-spirited even at this period of her unexampled career. Accustomed as she has been to command fabulous terms and to deal with impresarios as a Queen of Song should, her ideas now are quite the same, though it is true that while Adelina was "gracious and charming", when negotiating with the lecture-bureau representative, she refused absolutely to meet the specially deputized agent of the American vaudeville syndicate, who sallied forth to Craig-y-Nos Castle, bent on forcing the diva to capitulate.

The syndicate agent was empowered to offer Patti $10,000 a week to sing "The Last Rose of Summer" and "Home, Sweet Home," twice a day, but despite that the Baron Cederström was greatly interested, it is fair to state that the Baroness was offended, and there is nothing to indicate that she will follow the example of Sarah Bernhardt, who recently appeared in the vaudeville theatres with astonishing results financially as well as artistically.

If Patti really intends to come hither for the purpose of aiding and encouraging the thousands of young singers who aspire to artistic careers, surely the present period in our musical evolution makes such a venture both timely and epochal, for it is true that interest in everything musical, never so wide-spread as now, is greatly enhanced through the tremendous vogue of the phonograph, which is creating not only millions of new music-lovers, but also many pupils for our conservatories. Moreover, the always precarious operatic field is now gold-laden, with New York City about to witness the advent of three distinct operatic organizations.

One hears rumours, too, of another American "farewell", and the writer is not one of those who doubts that such a tour would prosper; as a matter of fact, the desire to hear her at the

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age of seventy-one would be greater perhaps than at any time in her career, and there is no reason to doubt that her perfect artistry and remarkable preservation would cause the rising generation to respond, if only to say that they heard the great Patti, while those who have heard her at her best, excepting a few over judicious, would stand in line for hours in the hope of obtaining seats, that they may once more gaze upon the greatest singer of all time. Fathers will wish to take their children, that they may be able to say, "I have heard Patti!"

* *

EDVINA PLANS TOUR

THERE is a probability of a transcontinental Canadian concert tour for Mme. Louise Edvina, beginning in February next. Among British prima donnas to-day, Mme. Edvina ranks second only to Mme. Melba, and no other singer of Canadian birth has attained either the success or the prominence which she has enjoyed in London, Paris and Boston, to mention only the three important opera companies with which she has been associated during her brief career on the professional stage. During the past six years almost without exception she has been entrusted with the creation of the leading rôles in all the important novelties produced at Covent Garden. The same applies to her two seasons with the Boston Opera Company, and this year with the Chicago Opera Company she will create the rôle of *Fiora* in "L'Amore dei Tre Re," in addition to presenting for the first time in Chicago her conceptions of *Tosca*, *Louise*, *Malliella* in "The Jewels of the Madonna," *Melisande* and *Marguerite*.

It is truly Canada's loss that she has not heard more of this gifted daughter, but on account of her seasons at Covent Garden, Mme. Edvina was forced to return to Europe each spring as soon as her engagement in Boston ended. This coming spring on account of the war, there will be no necessity of her hurrying away, and so she plans to remain in America and is anxious to be heard in concert and particularly in Canada. The plan is to have her supported by an all-British company, including a baritone, a violinist and a pianist. For the baritone is mentioned Wright Symons, a young Canadian, possessed of a most beautiful voice who has been studying with Jean de Reszke for the past five or six years, and who has sung in opera in Italy with great success.

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VICTORIA CHOIR CONCERT

THE Victoria Presbyterian Church Choir and their able conductor, Mr. Donald C. MacGregor, are congratulated on the excellent showing they made at their seventh concert on October 28th. Thanks to the careful training of Mr. MacGregor, the choir has so greatly increased in efficiency, that their concerts are of more than suburban importance, and on the occasion under notice was attended by many prominent music lovers from the older districts of Toronto. Many hundred people were unable to obtain admission.

The most ambitious effort of the choir and its most distinguished work was exemplified in Gounod's sacred motet, "O Day of Penitence." The choir rendered this number with beautiful gradations of tone, with general truth of pitch and with devotional expression. A dramatic number in which the choir showed to advantage in well-knit body of tone was the ballad "It Comes From the Misty Age," from Elgar's "The Banner of St. George." Lighter numbers, which were rendered with a felicitous touch, were Stewart's "Bells of St. Michael's Tower," the ladies' chorus, "Sunbeams," Mason's novelty for men's voices, entitled Sousa's Band. In addition there were the patriotic numbers, Paskett's "Heroes and Gentlemen," and Leslie's arrangement of "Scots Wha Hae," and as one of the numerous *encores* the "Hunting Song" from the opera of "Dorothy."

Speaking generally, the soprano and alto sections of the choir were in turns mellow and brilliant, and the tenors and basses, while not numerically strong, revealed a smooth and true tone production. Assistance and variety were given to the programme by the recitations of Owen Smily, who always makes good with an audience; the solo singing of Redferne Hollinshead, whose fine tenor voice aroused enthusiasm, and of Florence Ralston, soprano, who supplemented an exceptionally good voice by intelligent interpretation, and the attractive violin solos of Miss Hazel Dean Byram, who revealed a sweet tone and neat technique. Dr. Harvey Robb was the sympathetic piano accompanist, and Miss Henrietta Wallace, at the organ, proved once more resourceful and effective.

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A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

MUSIC AT THE CAPITAL

OTTAWA, *November 26th.*

THE Cherniavsky Trio were heard in a concert in the Russell Theatre, November 3rd, by a very appreciative and fair sized audience. They were previously unknown here, but awakened an amount of enthusiasm quite unusual here and which bids well for a return engagement.

Harold Meek, baritone, and Theo Henrione, pianist, were met with a very cold reception, November 15th, and coming on the day the Melba Concert was announced no doubt accounted for their shamefully small house.

On account of sickness S. H. Rowe, baritone, of Montreal, was obliged at the last moment to cancel his song recital, November 11th, under the auspices of the Morning Music Club. At the last minute Miss Dora Gibson, who is visiting in Ottawa just now, kindly consented to take Mr. Rowe's place, and gave a recital that will long remain memorable. Miss Gibson's beautiful voice and finished art completely captivated all who were fortunate enought to hear her. Since her last visit here Miss Gibson spent sometime in the study of grand opera, at Milan, Italy, and made her *début* at Covent Garden, London, in "Jeanne D'Arc". Since then she has been under engagement as prima donna, dramatic soprano, at the Royal Opera House, Covent Garden, the Royal Carl Rosa Opera Company, and the London Opera House, as well as the Albert Hall Symphony Concerts and the Queen's Hall Promenade.

She has sung under such world-famous conductors as Nikisch, Sir Henry Wood, Veroruggen, Thos. Beecham, Landon Ronald and others.

She is to-day recognized as one of the world's greatest *Aida's*, and has had the honour of being commanded by the present King and Queen to sing at a command performance of grand opera at Covent Garden, as well as partaking in the Red Cross concerts at the Albert Hall in which their Majesties were deeply interested. Miss Gibson was fortunate in having Mrs. F. M. S. Jenkins at the piano, her accompanying is always admirable.

The Orpheus Glee Club had its first practice on Monday evening recently in the Conservatory Music Hall, under the direction of Mr. Jas. A. Smith. The programme for the season is somewhat more ambitious than usual including Sir Frederick Bridges' "The Flag of England," as well as a number of exceptionally good glees and part songs. Early in the new year a concert will be given, the proceeds to be given one of the patriotic funds.

December 22nd is the date arranged for the Melba Concert in the Russell Theatre. At a meeting called by Lord Neville recently the sale of seats was undertaken by a committee of influential ladies, and I hear the boxes were disposed of on the first day. The diva is coming here as a guest of Their Royal Highnesses and it is quite safe to say the audience will be all that is desired, and the Red Cross Fund substantially enriched.

Mrs. W. H. Brunell, organist of the First Congregational Church, has been appointed organist of Erskine Presbyterian Church. Erskine Church possesses a remarkably good organ, and Mrs. Brunell will add to its musical service as she has already arranged to give Maunder's Christmas Cantata "Bethlehem" and "Esther."

Mr. Eugene Le Duc, tenor, recently with the Century Opera Company, has opened a studio here in the Plaza Building, and on Sunday evening last, sang Luggi's "Praise Ye Jehovah" admirably.

Miss Juliette Gauthier, who has recently returned from a year's study in Florence, has opened a studio here for voice culture. She has already won fame on the concert stage, and for four years was a pupil of Lombardi's. After a successful *debut* in grand opera in Italy she appeared with the Boston Opera Company.

Katharine Goodson, under the auspices of the Morning Music Club, will be heard in piano recital early in January in the Russell Theatre, under the patronage of Their Royal Highnesses. She has been heard on several occasions and has a host of admirers—who are anxious to hear her again. A portion of the proceeds will go to Red Cross.

J. W. Bearder, organist of All Saints, is enhancing the excellent reputation of the music at All Saints Church.

Recently West's "Seed Time and Harvest" was admirably given by the choir, and the fortnightly organ recitals were resumed with the following interesting programme, Postlude in D, Sir H. Smart, two sketches for the organ, E. Bunnett Ravanne, B. Johnson, Fantasia and Fugue, W. T. Best.

Miss Margaret Cross, violinist, will be heard in the Russell Theatre, November 29th. She will be assisted by Mr. Norman Notley, baritone, of McGill Conservatory of Music; Miss Ethel Dawson, pianist, and Dr. Herbert Sanders at the piano. Much interest is being take in this concert as Miss Cross only recently returned to Ottawa from Prague where she has studied under the great Sevcik. She is now head of the violin section of the Ottawa Canadian Conservatory of Music.

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The "Messiah" will be given December 9th in the Dominion Methodist Chuch by the combined choirs of St. Andrew's and Dominion Churches.

Mr. J. Edgar Birch, of St. Andrew's, will conduct, Dr. Herbert Sanders at the organ, with a chorus of about eighty voices.

L. W. H.

* *

HAMILTON NOTES

On October 21st, a patriotic organ recital was given by Mr. Hewlett in Centenary Church. The programme consisted of selections by Belgian, French, Russian, Italian and English composers. Especially delightful was the five-four movement from Tchaikovski's "Pathetic" Symphony. Mr. Hewlett's regular recital was given on November 6th, with a miscellaneous programme.

The Ladies' Orchestra concert was held on October 8th in the I.O.O.F. Temple, when a large audience showed their appreciation of the very excellent programme. The assisting artist was Mrs. Harold Hamilton, whose songs were delightfully chosen to show her beautiful voice and dramatic expression to the best advantage. Mrs. Hamilton's numbers were "Trahison," by Chaminade, "My Love is Like a Red, Red, Rose," Cottenet, and "Prospise," by Sidney Homer. The programme of the orchestra was carried out as given in last month's issue.

The annual concert of the Conservatory was held on November 8th, when a very excellent programme was presented by the most talented pupils of the institution. The *pièce de resistance* was an operatic scene from "Madam Butterfly," given with appropriate costumes and staging by two pupils of Bruce A. Carey, Miss Grace Easton, and Miss Helen Eatough, both of Galt. The young ladies took their parts with dramatic ability and expression. The regular fortnightly recitals of the Conservatory began November 13th.

The Elgar Choir announce that they have secured Percy Grainger, the Australian pianist-composer, who has been creating such a furore in New York and other American cities, as the star attraction for their concert in February.

The Duet Club held its inaugural meeting of the season on November 10th, with a large and enthusiastic attendance, and an interesting miscellaneous programme, including piano solos, vocal solos, and a chorus for ladies' voices.

M. H.

* *

Miss Evelyn Gaviller, of Owen Sound, is in town to resume her vocal study with Marie C. Strong.

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PADEREWSKI RECITAL

MASSEY HALL was crowded at the recital of Paderewski on November 22nd. The great Polish pianist added to his long series of triumphs, playing a varied programme with his old time powers. He still thunders like Jove, and he still controls his old soft, caressing tone and exquisitely delicate, fluent touch. His selections included the Schumann Etudes Symphoniques, two attractive small pieces by Couperin, "La Bandoline," and "Le Carillon," and Daquin's "Le Coucou," and the always popular Chopin group and a Liszt Rhapsodie. Paderewski's rendering of the Couperin pieces was charming in character and of "Le Coucou," a fascinating, glittering exhibition of rapid execution, combined with delicate nuances of tone. In the Chopin group he was in a most felicitous mood. He aroused special enthusiasm by his gossamer touch in the Etude No. 11, op 25, and his remarkable fire in the great Polonaise, with its tremendous crescendo in octaves for the left hand.

* *

ERNEST J. SEITZ RECITAL

THE young Canadian piano virtuoso, Ernest J. Seitz, gave a very successful recital on November 3rd, in Conservatory Music Hall. His selections revealed his mastery of his instrument, and his versatility of interpretation. Two concertos were included, the Rubinstein in D Minor, and the Tschaikovski in B flat minor, each requiring breadth of tone and style, fluency and a wide range of technique. Mr. Seitz won a pronounced triumph, playing throughout with unflagging power and at the same time with fine contrasts of nuances and tone colour. Of the two concertos the Tschaikovski work exerts the most gripping influence on a general audience, and this influence was well sustained in the soloist's rendering. Mr. Seitz plays with greater authority than ever. The orchestral accompaniments were judiciously played by Mr. Viggo Kihl on a second piano. Mr. Seitz gave only two strictly solo numbers, the Glazounow Gavotte in D major, delightfully rendered in its lightness and crispness of touch, and the Rachmaninoff Prelude, in G minor, an impressive and virile composition, which afforded another triumph for the young pianist.

* *

ACADEMY STRING QUARTETTE

THE Academy String Quartette will give a series of four chamber music concerts in the recital hall of the Canadian Academy of Music on December 8th, January 19th, February 16th and March 22nd. The proceeds will be given to the Patriotic Fund. The personnel of the quartette remains as before: Luigi von Kunitz, first violin; Arthur Ely, second violin; Alfred Bruce, viola; George A. Bruce, 'cello. Judging from the artistic success achieved by this organization last season, the forthcoming series of concerts should be in every way worthy of the patronage of chamber music lovers.

* *

VIGGO KIHL RECITAL

THE accomplished Scandinavian pianist, Viggo Kihl, gave a most enjoyable recital, November 10th, in Conservatory Music Hall.

Mr. Kihl gave a fine programme, his rendering of which revealed not only brilliant virtuoso attainments, but his sound musicianship. Mr. Kihl once more proved himself to be a legitimate interpreter, free from eccentricity or caprice and with refined poetry that makes his playing of the slow movement of the Chopin Concerto in E minor and the Chopin Berceuse, a delightful appeal to ear and imagination. The embroidered tracery of the Berceuse was most delicate in its subdued fluency and play of tone colour. Other numbers were Saint-Saens' clever Caprice on the ballet "Alceste," of Gluck, Rubinstein's Barcarolle in G minor, Liszt's Polonaise in E major, Chopin's Impromptu, Op. 29, Etude in F minor, Prelude in F major, Etude in G flat major, and Ballade in A flat major, all examples of finished technical work and fine conception of the music. Mr. Ernest Seitz accompanied the concerto on a second piano with judgment and sympathy.

* *

CHERNIAVSKY'S TRIO

A BIG audience at Massey Hall greeted the Cherniavsky Trio on the occasion of their local *début* on November 13th. These accomplished Russian artists scored an indisputable triumph. They created a profound impression with their first ensemble number, the Mendelssohn trio, No. 1, for pianoforte, violin and 'cello. Each of the brothers has abundant technique, gratefulness and resonance of tone, and plays with the abandon and vigour of youth. Their concerted work in the Mendelssohn number, as in a group of three small numbers (arranged) by Widor, Schubert and Brahms, revealed a mutual understanding of sympathy in the rendering. One does not often hear chamber trios played by professional artists from Europe, and the musical treat offered was of a specially welcome nature. The Cherniavskys proved themselves to be accomplished soloists, Leo contributed the first movement of Tschaikovski's exacting

violin concerto, a movement bristling with most difficult passage work; Mischel gave Golterman's violoncello concerto in A minor, and Jan, the pianist, two Chopin numbers and the virtuoso fantasia in "Rigoletto," by Liszt. These selections gave the brothers ample opportunity to display their facile execution with bow and the left hand.

* *

WEEK OF GRAND OPERA

Opening November 15th, the San Carlo Opera Company gave a week of grand opera at the Royal Alexandra Theatre. It is regrettable that they were not liberally patronized, inasmuch as they gave good productions at moderate prices, in fact at the regular prices of the theatre. Their opening production "Aida" was their best effort, enlisting the services of six of their most prominent singers, viz., Mme. Kaestner, Caroline Zawner, Signor Modesti, Salaza, Cervi, and Biasi. Other operas given were "Lucia," "Faust," "Rigoletto," "Trovatore," "Tales of Hoffman," "Cavalleria Rusticana," and "I Pagliacci."

The *debut* of Margaret George, the Toronto soprano, as *Santuzza* is noted in our leading article. Other talented artists who appeared during the week were Agostini, Mlle. Vaccari (coloratura soprano), Stella de Mette (mezzo), Angelo Antola (baritone).

* *

SONGS AT THE FRONT

An article in the London *Star* says that German soldiers have a patriotic song-book supplied to them, and sing to order. The British soldier has an antipathy to patriotic songs. You never hear him sing "Rule Britannia". He does not wear his heart on his sleeve, and considers it bad form to exhibit emotion. He knows the British soldier is the best in the world, but does not shout the odds. He leaves the enemy to find it out. He sings to suit himself. At an impromptu concert at the front there was only one comic song. All the rest were about consumptive children, orphans, deserted maidens, the return of erring wanderers, and so on. A burly artilleryman sang "Shall I be an angel, daddy?" and a six-foot tropper gave "Don't go down the mine, daddy." However, the writer heard "The Lincolnshire Poacher," "The Farmer's Boy," a Somerset folk-song, and "Shall Trelawny die?" from a Cornishman. The Scotsmen are fond of a song which declares that "me and my true love will never meet again." The Irish in mixed company sing the songs of the Irish comedian, but when alone they croon the sad airs of their long-drawn out tragedy or sing songs that are frankly revolutionary. But the Welsh are the great singers at the front. They sing for hours both in Welsh and English. It is curious that a popular song among the English is:

I want to go home,
I don't want to go to the front any more,
Take me over the sea,
Oh, my,
I don't want to die, etc.

The tune is as melancholy as the words. Considering that the men who sing it are contentedly and happily doing their duty, eager to fight and sacrifice themselves, it is remarkable that they should enjoy such a melancholy song.

* *

MR. SEMPLE'S NEW WORK

Mr. Arthur E. Semple, Mus. Bac., who is becoming very favourably known as a composer, has recently written a Reverie for orchestra, entitled "Tender Memories". This piece, which is in gavotte form, and said to be very melodious, was written to accompany a danse-scena composed by Miss Kitty Arthur (late leading lady with "The Strollers" and other companies) for production at the vaudeville entertainment given by Nelson Chapter of the I.O.D.E. at Forresters' Hall, Toronto, on November 9th, 10th and 11th.

* *

DJANE LAVOIE-HERZ ACTIVITIES

Djane Lavoie-Herz, the famous Canadian pianist, has appeared in New York, where she played in recital on November 17th, at "The Plaza." She was further booked to play, November 20, Long Branch Musical Club; November 24th, Buffalo; December 1st, Nordheimer Recital, Toronto; December 7th, Ottawa.

* *

HAYDN'S "CREATION"

Jarvis Street Baptist Church Choir, under the conductorship of Dr. Edward Broome, gave a performance of Haydn's ever grateful and graceful oratorio, "The Creation," November 11th, in the church. The chorus of more than a hundred voices acquitted themselves with conspicuous credit in their various numbers, the outstanding feature of their singing being a uniformly musical quality of tone, allied to good intonation, and surety of execution. The solo soprano, Miss Winnifred Henderson, revealed a sweet voice and smoothly finished style

in the "With Verdure Clad," "The Marvellous Work," and "On Mighty Pens." The suave tenor voice of Mr. Gladstone Brown was heard to advantage in the beautiful air, "In Native Worth," as also his numerous recitatives. Mr. Arthur Brown, baritone, made a very favourable impression by his rendering of the bass recitatives and solos, including "Rolling in Foaming Billows." The orchestral accompaniments were played with skill and judgment on the organ by Mr. J. E. F. Martin, of Montreal.

* *

NATIONAL CHORUS

On November 9th, the National Chorus assisted in the Empire Club celebration at Massey Hall by providing an appropriate programme of music. They had the co-operation of an orchestra of thirty players, led by Mr. Blachford. The chorus, more particularly the sopranos, sang with a beautiful quality of tone, fresh and brilliant. The selections were of a patriotic order. Dr. Ham conducted with his accustomed ability.

* *

LARSEN VIOLIN RECITAL

Mr. Rudolf Larsen's violin recital on October 27th, in Conservatory Music Hall, was a pronounced success. In the "Symphonie Espagnole," he won a triumph by his accuracy of execution in the two allegro movements and his sustained dignity of expression in the slow movement. His rendering of the Chopin-Auer Lithuanian song was captivating in mood, as was also the Glazounow valse. A reverie by Miss Muriel Bruce revealed the composition, which has a contemplative sentiment, to advantage. Other numbers given by Mr. Larsen with characteristic style and fine executive finish were Brahm's Hungarian Dance, No. 1; the Schubert-Elman "Serenade;" Hubay's "Zephyr," and Paganini's "La Clochette." The piano accompaniments were sympathetically played by Mr. Ernest J. Seitz.

* *

HAMBOURG CONCERT SOCIETY

The first concert this season of the Hambourg Concert Society was given November 25th, at Foresters' Hall. The programme was opened with Saint-Saen's trio in F major, admirably rendered by Jan Hambourg, violin, Boris Hambourg, 'cello, and Harold Spencer, piano. Harold Spencer, a talented young pupil of Professor Michael Hambourg, followed with Chopin's Fantasie in F minor, which he rendered with finished technique and an intelligent and clear reading. As an encore he gave the Schubert-Tausig, "Marche Militaire," played with effective dynamic gradations. Boris Hambourg contributed four 'cello solos of his own composition—two Preludes, a Mazurka and Danse Cosaque. These were interesting and suggestive pieces, well suited to the genius of the instrument, and were artistically rendered both in regard to style and tone. The Carboni Ladies' Choir, fifty members, organized in September, sang two numbers by Rubinstein and one by Mendelssohn, and four national anthems. Their showing was a tribute to the teaching of Signor Carboni. Signor Carboni conducted. The accompanist to the solos was Miss Madge Williamson, who was very efficient in that capacity. The next concert is announced for December 9th.

* *

NORDHEIMER RECITAL

A charming *musicale* was given by the House of Nordheimer on November 24th in their new recital hall, 220 Yonge Street. A most attractive programme was artistically rendered by Mr. Paul Wells, solo pianist; Miss Marjorie Dennis, soprano, Douglas Stanbury, baritone, and Frank C. Smith, solo violinist. A second recital will be given December 7th.

* *

MADELINE F. HUNT

Miss Madeline F. Hunt, the Toronto contralto, while visiting recently in Boston and Maine made a most favourable impression by her singing. Mr. Will C. Macfarlane, municipal organist for Portland wrote to her: "I congratulate you upon possessing such a beautiful voice and your ability to use it so admirably." Mme. Pauline Clark, one of the leading teachers of Boston, says: "Miss Hunt sings with fine breath and tone control—with unexpected power, and much expression, and deep feeling. There is an individual quality in her voice, and unusual tone which is haunting. Her diction is clear and finished. She possesses the authority of 'knowing how.'"

* *

Dr. Harvey Robb, the brilliant young pianist and organist, has joined the faculty of the Toronto Conservatory of Music. Mr. Robb, who has been unusually successful as a teacher of both piano and organ playing, is one of the most-sought-after teachers in the city. Several of his pupils have already appeared with marked distinction in recital work, and an unusually large number are preparing for professional work

GOURLAY PIANOS

IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

The "Old English" style (here illustrated) finds favor with people of refined taste, for it is a piano above criticism in the beautiful simplicity of its exterior, and possesses a charm and sonority of tone, and perfection of mechanical excellence that equals the best pianos of the world.

GOURLAY, WINTER & LEEMING

188 YONGE STREET, TORONTO

THE REAL "CAPELLA" VOICE

A NEW VOICE IN MUSIC, OF EXTRAORDINARY QUALITY

A Bar and C Sharp have discovered a new voice in music, which they call the "capella" voice.

It is mimetic, though somewhat raucous, as well as blatant in quality. This new voice belongs to both sexes of quadrapeds and bipeds, and its humour is much exaggerated when heard in mixed choruses of the "rag and canned" style of music. The following conversation will, perhaps, best describe its uses:

Bar—Say Sharp, do you know that A. Kidder has made a bi-quadrapedal arrangement of Butters' chorus for the Epiglotohyoidean Society?

Sharp—Yes, 'tis another of those so-called "a capella" part-songs, written, I suppose, by a sympathizer of the militant suffragists who are after music's goat!

Bar— Eh, eh! (staccato). Tell me Sharp, do men ever sing "a capella" music?

Sharp—Almost always, when it is spelled that way, besides, in order to better give the term its literal meaning, some men affect "falsetto," so as to get the real "capella" voice. This latter, I have been told, makes it easier for tenors to sing "a capella" that is in the style of a young she goat!"

Bar—Eh! Eh! Eh! (molto staccato). Great "rags and tincans!" Now, I know why some music has whiskers.—(Contributed.)

[NOTE.—The correct spelling of the term is, "a cappella," which means, "In chapel style," and is applied to unaccompanied singing. The incorrect spelling is, "a capella," which means, "In the style of a young, she goat!"]

* *

THE TORONTO CONSERVATORY OF MUSIC

THE winter term at this institution which opened November 10th, has so far given every sign of wonderful activity in all departments notwithstanding the still unsettled, and greatly preoccupied condition of society owing to the war. Recitals by members of the faculty have been a special feature of this season's work, and Mr. Rudolf Larsen, Mr. Viggo Kihl, and Mr. Ernest J. Seitz, have all given recitals of more than usual value and interest, judging from the large audiences present on all occasions and the enthusiasm displayed. Mr. Dalton Baker gave a vocal recital on Wednesday evening, December 1st, assisted by Mr. Healey Willan, the programme being of rare excellence, and made up largely of English selections. Mr. Healey Willan's Saturday afternoon organ recitals at St. Paul's Church, Bloor Street East, have been an inspiring feature of the autumnal musical season, and Mr. T. J. Palmer has also continued his recitals at the Metropolitan Church with edifying success. Under Mr. Frank E. Blachford, the Conservatory Orchestra holds its Tuesday evening rehearsals with encouraging results, and many will look forward to the concerts of this organization promised later in the year. Pupils' recitals have already commenced and among teachers thus represented are Dr. Albert Ham and Mr. Paul Wells. A new member of the staff is Dr. Harvey Robb, the well-known organist and pianist, who has

been for some time in special demand as refined and capable accompanist. The winter term closes on February 3rd, 1916, the Christmas vacation extending from Wednesday, December 22nd, to Monday, January 3rd inclusive. Dates of the mid-winter examinations are as follows: Tuesday, Wednesday and Thursday, January 25th, 26th and 27th, and all applications must reach the registrar not later than January 8th.

* *

PERSONALIA

Dr. Carl Gaviller, surgeon, brother of Miss Gaviller, is at present attached to the Royal Army Medical Corps Hospital in the Island of Malta.

* * *

Marie C. Strong's talented pupil, Miss Verna Harrison, has returned from Calgary, Alberta, for another year of study, accompanied by her sister, Miss Vera Harrison, who possesses a very fine mezzo-soprano voice. The Misses Harrison are nieces of the Rev. Mr. and Mrs. Donald MacIntyre, of Norwood Avenue.

* * *

During the past month four organ pupils of Mr. W. F. Pickard have been appointed to positions in the city, as follows: Miss Grace Weston, organist Immanuel Baptist Church; Mr. A. S. McKinlay, organist Church of Christ (Disciple), Cecil Street; Mr. Herman Tracy, organist and choirmaster Memorial Institute, and Mr. Wilson Davison, organist and choirmaster in Danforth Avenue Baptist Church. The latter has been assistant organist in Walmer Road Baptist Church for the past two years.

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Mr. Percy C. Blackmore has been appointed organist and choirmaster of Alhambra Presbyterian Church.

* * *

Miss Hazel Hall, a pupil of Miss Lillian Willcocks, Toronto Conservatory of Music, has been appointed soprano soloist of Beech Avenue Methodist Church.

* * *

Mr. F. Gifford Rogers has been appointed tenor soloist at Westminster Presbyterian Church, Bloor Street East. Mr. Rogers has studied with Mr. R. Gourlay McKenzie, and was prior to above appointment soloist at Carlton Street Methodist Church, where he gained much popularity.

DEATH OF W. ELLIOTT HASLAM

The Emminent Singing Master Killed by a Bullet Wound in the Head.

It is with profound regret that we record the death of W. Elliott Haslam, the eminent singing master. He was found dead in his studio, 220 Yonge Street, on November 24th, soon after 7 a.m., with a pistol by his side, and a bullet wound in the head. It is believed that in a fit of mental depression, partly caused by ill-health, he took his own life.

A sketch of Mr. Haslam's European career was published in the October number of Musical Canada.

Mr. Haslam trained many singers who won more than local reputation. One may mention Florence Easton, who not only won honours in the United States and Canada in opera, but also in Germany. In Toronto, Mr. Haslam founded the Haslam Vocal Society in 1890, his idea being to get an approximation of the finesse of choral details reached by the Henry Leslie Choir, of London, England. He was successful as far as possible with singers to whom the Meissonier finish of choral singing was altogether new. At the concerts of his society Mr. Haslam engaged many artists of international fame, including Mme. Schalchi, Ovide Musin, Mme. Annie Louise Tanner and others.

Mr. Haslam's personality was one of rare charm. His long residence in France latterly was reflected in his manner and in his bearing and conversation he suggested the real European.

He was recently appointed musical director of the Toronto Operatic Society, and was working upon the production of Donizetti's "Daughter of the Regiment," which was to have been billed at the Royal Alexandra Theatre in January next for patriotic purposes.

Mr. Haslam was an Englishman by birth and received much of his musical education in France and Italy. He was a son of John Haslam, the great concert singer, who was a prominent figure in London's musical world for twenty years. After completing his education in Italy the young man returned to Paris, where he was appointed violinist in the Paris Grand Opera Company. Later he became its conductor and played with his company for several seasons in Ostend. He was then brought to New York to the Metropolitan Opera House, where he organized and produced several French and German plays.

Mr. Haslam came to Toronto in 1887, and became choirmaster at St. Jamse' Cathedral. Later he returned to New York, under Dvorak, and was

appointed to a chair in the National Conservatory of Music. In 1890 he returned to Paris and opened a studio there.

When the German hordes were seemingly converging upon Paris at the opening of the present war, Mr. Haslam, who was in his fifty-seventh year, closed his studio, crossed to England and returned to Canada, when he opened a studio on Yonge Street. Paris had bestowed upon him several honorary degrees, and had made him Officier d'Academie.

Mr. Haslam was unmarried. His sister is the wife of Sir Walter Mitchell, and his nephew, Percy Mitchell, was editor of the Paris edition of the *New York Herald*.

The funeral took place on November 29th to Mount Pleasant Cemetery from the residence of Mr. W. Claude Fox, 119 Glen Road. The services both at the house and the graveside were conducted by Rev. Canon Plumptre. The pall-bearers were Drs. F. H. Torrington and Ghent Wilson and Messrs. W. Claude Fox, W. E. Rundle, A. M. Gorrie, W. S. O'Connor, W. O. Forsyth, A. B. Doherty, Edwin McKinley, J. B. Hutchins and R. Holmes. Among the many beautiful floral tributes is a pillow, across which are the words: "Sono Stanco Adio," which means, "I am tired, adieu."

* *

NEW MUSIC

Messrs. Enoch & Sons, London (Anglo-Canadian Music Company, Toronto)—have just issued an English printed edition embracing such celebrated works as Kohler's Practical Piano Method, Abt's Celebrated Vocal Tutor and others. The general appearance of the editions is very attractive and will appeal to the musical profession. Bellan's Pianoforte Primer, issued by this house, is an all British method which by sterling merit is winning its way into general popularity.

"Somewhere in France," a new song by Herbert Ivey (Toronto, The Anglo-Canadian Music Company), one of the best partiotic songs that has reached us from the old country. It is predicted the chorus of this song will soon be played, sung and whistled all over Canada, as it possesses all the elements of popularity.

"Hats off to Mr. Atkins
Taking his chance
Out yonder with the Blankshires,
Somewhere in France.
That's all you hear about him,
As we advance.
For he doesn't advertise
But he wins the day or dies,
Somewhere in France."

Joseph Williams (Anglo-Canadian Music Company)—Vittorio Ricci's selection of Solfeggios is one of the most exhaustive extant. We have often referred to its various numbers. By way of appendix, the compiler offers a book of Twenty-four Little Solfeggios. These are very easy, and will suit beginners admirably. The solfeggios come from reliable sources, as may be gathered from the mere mention of a few of the composers' names,—Celoni, Cafara, Cimarosa, Marchesi, Zingarelli, etc.

J. H. Larway (Anglo-Canadian Music Company)—In his seven poems, "To Music," Ernest Austin transforms us as it were to an atmosphere at once strange and delightful. Each number is prefaced by a poetical motto, beautiful in sentiment and in perfect sympathy with the music itself. There is a biblical text which runs "His thoughts are not as our thoughts, neither are His ways like our ways." And the old-time text might not inaptly be employed in this connection as showing the wide gap, comparatively speaking, between the present composer's lofty utterances and the trite sayings of those composers who sit down to make music just about in the same frame of mind as a school girl does when she suddenly bethinks herself to write a letter to "Dear Polly!"

Also bearing Ernest Austin's signature, comes an album of Playtime Pieces for Young Musicians. Here are twelve exquisite trifles, after the style of Schumann's children's essays.

The composer's Sonatinas on National Airs deserve attention if only for their healthy ring. The themes forming the basis of these well written sonatinas are mostly of British origin. One exception is the thirteenth number, which treats of the Belgian National Anthem.

Boosey and Company—Toronto and New York—new issues are:

"One Morning Very Early," Mr. P. J. O'Reily's adaption of the old traditional verses, "I Love My Love", with music by that ever and most justly popular composer, Wilfrid Sanderson. The musical setting is in style and flavour equally as traditional as the verses, but the melody and the harmonization are wholly original and modern, all of which proves that Mr. Sanderson's versatility is as unbounded as his fecundity is inexhaustible.

Percy Bowie is responsible for a gay, light-

some, merry song of nature entitled, "Buttercup Time." The spontaneity of this song is evident in both ryhthm and melody, and the carefulness of phrasing, both as to sequence and syllabic recurrence renders it particularly useful for teaching.

"Longing" is by C. Linn Seiler, a composer, whose works are beginning to receive high commendation both from press and distinguished concert artists. Modern harmony with its subtleties and its boldness has no secrets from Mr. Seiler, and his skilfull and masterly treatment of these verses by Matthew Arnold would alone prove his right to a place in the front rank of young American creative musicians.

"Love's Melody" is a voicing of all the gladness, sweetness and beauty of the "divine passion". Love songs we know abound, but few, if any, can compare in sentiment, melody or appeal with this latest work of Herbert Oliver.

"Where Pond Lilies Gleam,"—a beautiful but pathetic song by Lois Barker is particularly commendable as a work of fine lyric quality and great poetic beauty. The melody is one of entire simplicity and many be easily rendered, but is nevertheless most accurately expressive of the sentiment and mood of the verses.

Libbie Davidson Carpenter, a new comer amongst Boosey and Company's song-writers, is both author and composer of "Nuthin"—a very intimate, but proper little song which in title, verse and music depicts and justifies the "colloquial Americanism". This song breathes unaffected naturalness, and in addition has the insidious turn of melody and phrase that presages immediate and lasting popularity.

"Strike Up A Song," by Merlin Morgan is a strong, virile song of manhood treating of and itself exemplifying the worth of music as an uplifting and carrying force, whether it be in the struggle and unceasing toil of life itself or facing the dangers and uncertainties of the battle front.

To the big music-loving public there is no name in the annals of song writing that stands out with more prominence than that of the late Stephen Adams. "The Bells of Lee" is not only one of this great writer's most inspiring works, but will for all time stand as a model of maximum song worth with minimum technical difficulty.

The duet is an arrangement of Francis Dorel's immensely popular song "The Garden of Your Heart". Entrancingly beautiful as a song, this number is even more so in duet form, and singer and audience alike will be delighted with the rich blending of lead and contra-melody.

A couple of separate pieces, "Minuetto" and "Historiette des Enfants," bears Maurice Moszkowski's easily recognizable touch, both essays disclosing excellent thematic material which has been developed with considerable felicity. The composer does not make exacting demands, technically speaking, yet his music is effective.

Glimpses of the musician's hand are manifest on every page of Easthope Martin's "Canzonetta," which will find many admirers among the class of pianists who take delight in hearing their instruments "sing."

A noteworthy addition to the firm's educational series of elementary pianoforte music is Dr. Bellairs' suite of "Six Melodious Pieces for Small Hands." Here we have some extremely useful lessons, eminently adapted to their special purpose and rendered all the more valuable on account of their general attractiveness.

Songs of more than usual interest issued by this firm are "Pluck this Little Flower," by Landon Ronald, and "Little Red House on the Hill," by Edmund La Touche, both of which have already been received with marked favour by the musical public.

Wilfrid Sanderson is admittedly one of the greatest, and most consistently successful composers of the day, and while we have come to expect good things from one who has many times proven himself a master of the technique of song-writting, his latest composition "All Joy Be Thine" has more real worth, and shows more inspiration and depth of feeling than any song he has heretofore written. The beautiful and charming melody is not only essentially vocal, but has a spontaneity which enables one to bring out the most effective points of phrase and diction without unnecessary strain or effort.

Love songs are legion, but few are as worthy as Harold Craxton's "Mavis" with which the world-renowned tenor, John McCormack, is delighting all his audiences this season. The tender sentiment of the fascinating waltz rhythm refrain is very striking, while in its entire construction this most appropriate wedding song aptly portrays the ecstatic joy of prenuptial expectancy.

* *

Mr. T. E. Stuart-Stubbs has been appointed tenor soloist of Carlton Street Methodist Church, where he takes duty immediately. Mr. Stubbs was for some years tenor soloist of Bloor Street Baptist Church, and is a pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music. Another pupil of Mr. Stevenson, Miss Pearl Steinhoff, was recently appointed contralto soloist of High Park Methodist Church.

BRITISH MUSICAL "NEUTRALITY"

E. E. IN THE LONDON *Outlook*

OUR musical world is at all times disposed to overdo its piety to the past. Imagine what would happen if lovers of painting or of literature adopted the same attitude. If three-fourths of our reading were confined to some "hundred best books," literature would practically cease to be a living force. Yet those are the conditions which are judged adequate for musical life. After all, much as we respect the classics in all the arts, the men of our own generation are much nearer to ourselves. Music is the most subtle of languages, and I confess that, much as I admire the noble utterances that have survived the weeding-out process of the ages, I am more intimately concerned in what my contemporaries have to tell me. This extension of the claims of the past at the expense of the present is nowadays practically limited to Germany and England. In Germany there is ample reason for it, because if the space allotted to contemporary music were enlarged, it would be impossible to fill it without confessing to the musical poverty of the present generation of Germans. But in England it has no such justification. It often arises from mental indolence. Our audiences may love music, but they seldom live it. Their attitude is passive. Music is to them a pleasant drug, to whose sedative influence they are accustomed. An unfamiliar musical idiom makes them "sit up" when they prefer to lounge.

At the close of this crisis in our history it is to be hoped that the pent-up feelings of which we are all conscious will find adequate expression in the arts, and especially in music. But much will have to be changed before that becomes possible, and this is the time to prepare. As a first step there should certainly be a redistribution of programme space. The share of the past should be reduced, for surely this is a time when we set our faces to the future. And in the music of the past there are other than German composers that might be more freely drawn upon.

For the duration of the war we should not be asked to listen to the music of any composer of hostile nationality. There is an economic reason for this, as every performance benefits the composer either directly by the payment of fees or indirectly by strengthening his reputation and thereby his market value. It also perforce benefits the publisher, and is to that extent equivalent to trading with the enemy. That, however, is scarcely relevant to the purely musical aspect of the case. If music is language, then it behooves us to exercise a little discretion as to whom we converse with. Some German musicians have taken pains to remove any doubt we might have had concerning their feelings towards us. I do not blame them. But I do not pine for a friendly chat. I understand that a performance is being arranged of Humperdinck's "Hansel und Gretel." It is a delightful opera. As evidence of my own appreciation I may mention that its full score is the most costly addition I have ever made to my modest musical library. But Humperdinck signed the professor's egregious manifesto against this country, and I should prefer to wait until that is dealt with before listening to him. For much stronger reasons Strauss should be out of the repertoire for the present, as he unquestionably voices contemporary Germany in music.

The case of Wagner is exceptional. In the method of his music he is the successor of Beethoven, but in its purport he is eloquently prophetic of the more intellectual type of pan-Germanism. Still there is a world of difference between the two Richards, and this one ranks with the dead classics. In his lifetime he was so often in conflict with German officialdom that we might almost hail him as an ally. That was the view I took during the brief controversy at the opening of the Promenade Concert season. I had not then seen Saint-Saens' violent outburst on the subject in the *Echo de Paris*. Since then the Wagner operas have been withdrawn at Milan and Naples, though Italy is not even at war with Germany. The Latin imagination is quicker than ours. Perhaps if Louvain had been St. Albans we might have been less charmed with Loki's magic fire-music. I do not give that as my point of view. My opinion has not changed. But I catch myself sometimes wondering whether our broad-mindedness in these matters is not connected with our relative safety from actual contact with the realities of war.

But if we are to have Wagner we must not have his "Kaiser-marsch." It may seem superfluous to urge that we should ban music that is charged by German patriotic associations, but experience shows that it is necessary. I must apologize here for reviving the original programmes of the Queen's Hall Symphony Concerts after everything that was objectionable had been removed from them, but it so happens that they provided an excellent illustration of my meaning. Everybody who has lived in Germany is familiar with the institution known as the Burschenschaft. It is an association of university students which came into existence in the glow of German sentiment which followed the War of Liberation. During the abortive at-

tempt to create a German democracy in the later 'forties its members became "tainted" with liberal ideas, with the result that the organization was suppressed and, I believe, some of its leaders imprisoned. But in the war against France the students purged their previous offences by their warlike patriotism, and as a mark of recognition Bismarck, somewhat reluctantly if the truth be told, allowed them to restore their cherished association, hoping that they would be of "good" behaviour for ever and ever, as indeed they have been from his point of view. Soon afterwards Brahms, having been made an honorary Doctor of the University of Breslau, composed an overture in honour of the event, the themes of which are selected from the students' song repertoire. It is called the "Academic Festival Overture" and is regarded everywhere in Germany as possessing patriotic significance. Happily the Queen's Hall directorate relinquished its original intention of giving it a London hearing under present circumstances, but the fact that it was contemplated proves that it is necessary to guard against similar indiscretions.

The ground is thus cleared. How shall we fill it? I have been quoted as advocating a flood of novelties. Nothing could be farther from my thoughts. In the first place novelties require rehearsing, and there is no concert-giving concern that can contemplate much expenditure in that direction just now. But even if adequate preparation were possible, such a policy would still be futile, as the reception of musical novelties demands a degree of attention which we cannot give so long as our thoughts are occupied with matters of such vital urgency as at present. Nothing worse could happen to a composer than to have a work produced under these conditions. Happily the repertoire is large enough to preclude all necessity of further addition until normal conditions are restored.

In recent years programmes have tended to become more and more international. The advent of modern Russian and French music has caused a great change, which is already exerting its influence on our composers. Some will say that this is merely substituting several models for one. So it is, but it is impossible to be as slavish in following a number of leads as it is in following one only, and already our composers, though not yet of startling originality, are vastly less slavish than those of the preceding generation.

For the present therefore I would advocate a more liberal use of the available international repertoire—British, French, Russian, Scandinavian, and so on. When the war is concluded, free competition will of course be restored, and by then, I hope, British composers will be able to count upon a public sufficiently liberated from pro-German prejudice in musical matters to give them the unbiased hearing that is vitally necessary to them. If then they fail to "make good" they will have themselves to blame, whereas until now they have deserved sympathy even in their worst failures because of the senseless way in which they were handicapped by the British public. If Russian and French audiences had been similarly obtuse, neither Russian nor French music could have achieved its present independence. Their music-lovers, too, were difficult to convince at the outset, but they became wise in time without the help of such an incentive as we have at present.

* *

Wilfrid Sanderson has put some of his most melodious moments into his latest song, "The Hills of Donegal." Love of country is strong in the heart of every Irishman, and the hearing or singing of this gem of the Gaelic homeland cannot fail to strike a responsive chord, and awaken cherished memories of other days.

"The Angel's Ladder" is Robert Coverley's musical setting of Fred. G. Bowles' inspiring eulogy on faith, hope and love. This song is well written, tuneful, and on account of its extreme singability presents no difficulties to the singer of ordinary attainments, and although eminently suitable for concert it will probably be most acceptable as a home song.

"Little Playmates" is a rather pathetic story of juvenile experiences, illustrating the children's point of view on things beyond their comprehension. Ellen Tuckfield's sympathetic and not too difficult musical setting is well in keeping with the text, and in a recital for children this song will provide both entertainment and food for youthful reflection.

Realism is hard to obtain either in verse or in music, but Josephine McGill's musical setting of "When as a Lad," by Isabel Ecclestone MacKay, is a masterpiece of expression, and an absolute depiction of the spirit of wanderlust. The rippling arpeggiated accompaniment creates the impression of restlessness, while the voice melody goes on with all the abandon of youthful fancy, diffusing an imaginative glow that gives to this true-to-life song a living vitality.

"Soldier of My Heart" is Herbert Oliver's stirring song of a patriot-mother's love in relationship to war. It has that broad majestic swing and martial flavour which particularly adapts it to the use of singers whose voices are strong, vibrant and of the bravura quality, while the text is such that it will not give offence in any quarter.

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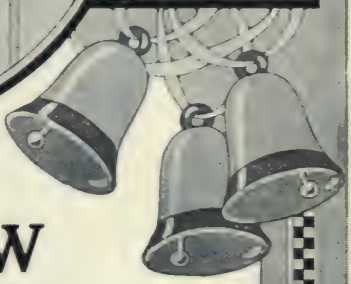

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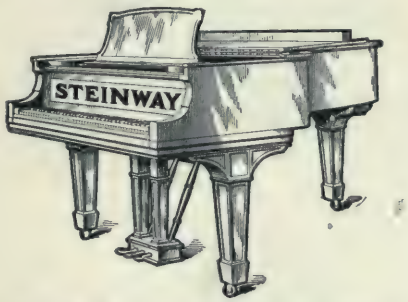

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NORMAN M. WITHROW

MR. NORMAN M. WITHROW, whose portrait appears on our cover page, is one of the youngest of our Canadian amusement managers. He has been manager of Massey Hall for six years, having been appointed to the position on the death of Stewart Houston. The second son of of the late J. J. Withrow, chairman of the Board of Trustees of Massey Hall, he gained valuable knowledge from his father as to the management of the institution and acquired a further insight of its affairs when he became treasurer under the administration of Isaac Suckling. As manager he has shown rare judgment with enterprise without rashness. He is deservedly popular both with the local public and the impressarios of the United States and Canada. Among the artists he has introduced at the Hall have been Bonci, Mary Garden, Kathleen Parlow, Yvette Guilbert and Chevalier (jointly), Tetrazzina and Tito Ruffo (jointly), Mme. Eames and Gorgoza. Among those he has brought here have been Melba, Liza Lehman, Sembrich, Mark Hambourg, Harry Lauder, Bispham, Nordica, "Elijah" Opera Co., Clara Butt, Boston Symphony Orchestra, Ysaye, McCormack, Paderewski, Kubelik, Parlow with Wm. Backhaus, New York Symphony Orchestra with Hoffman, Bauer with Casals, Melba Red Cross Co. He moreover conducted the tour of the band of the Coldstream Guards. This month he is bringing here the New York Symphony Orchestra with Elman.

* *

CHANGE OF ADDRESS

L. E. MOREL, Toronto representative of Casavant Freres, St. Hyacinthe, Quebec, has changed his residence to No. 8 Lauder Avenue, 'phone Junction 2551. His office and repair shop will remain at 1122 Queen St. East for the present.

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* *

SUB-TITLES

By Francesco Berger

(From the *Monthly Musical Record*)

We have all heard the story about Beethoven's "Moonlight Sonata." It is a pretty story, but it is a myth,—it never happened. And it is a pity that it should be a fabrication, because it is a particularly sweet one. Who first circulated it? And who first gave this Sonata the sub-title "Moonlight?" Was it some romantic school-girl, or an enterprising publisher? For Beethoven certainly did not give it that name himself, nor is it appended to this Sonata in any authentic edition; and yet it is mostly spoken of as such.

The superscription to the first Movement is also familar to everybody. "Si deve suonare tutto questo pezzo delicatissimamente e senza sordini." (The whole of this Piece is to be played most delicately, and without dampers). Beethoven cannot possibly have meant the little damper which rests on the unison strings, for this is raised automatically when the key is struck, and the process being ordinary, called for no special direction in this Piece. He can only have meant the *collective* dampers, which, when no Pedal is used, damp *all* the strings. "To play without dampers" must therefore mean: use the loud Pedal; and in all *good* editions this is either marked so, or indicated in a foot-note. Yet, in spite of what appears to be clearly set forth by the Composer, many people (even professional musicians) persist in interpreting his words: "without *soft* Pedal."

The sub-titles given to Beethoven's other Sonatas: the "Pathetique," the "Appassionata," the "Pastorale" are all invented by others; not one of them was so named by the Composer. If sub-titles are to be tolerated at all, these are, perhaps, as little objectionable as any others; they are neither very appropriate, nor very much the reverse. Some may find, others may not find, the "Pathetique" more pathetic, or the "Appassionata" more impassioned than other Sonatas. In the "Appassionata" the first Movement may justify the description, though even here the passion is restrained and subdued; but neither the short slow Movement nor the Finale contains more of this quality than is to be found elsewhere, and certainly not sufficient to call for a "hall-mark." In the "Pathetique" there is, for a Beethoven, absolute absence of any

considerable pathos. The only one of the three which approaches its fancy-title is the "Pastorale," and even in this its description as "pastoral" must be called a "poetic license."

Of the title "Harmonious blacksmith" given to Handel's "Air with Variations in E" it is sufficient to say there that the various stories current about it have all been proved to be absolute fabrications. How, when, and where such myths originate, it is impossible to tell. But there can be no doubt, that mankind always has loved its romantic stories, and loves them to-day as much as ever. To be romantic is to be human; hence such legends as this about the blacksmith and his musical anvil, or that of William Tell and the apple, or that other about Raleigh and the cloak, have an irresistible charm for us all, and we cling to them with affection if not with reverence. Even in everyday life we encounter this love of romance. The old man likes to believe that his prosaic youth held a romantic episode of which he was the hero, whereas the truth probably is, that the infatuation was solely on his side, and that when he went down on his knees to "the mistress of his soul" she simply said "get out". In the complete edition of Handel's Works published by the German Handel Society (the most authentic edition existing) the Work appears simply as a Set of "Variations in E."

I have before me an edition of Chopin's "Scherzi" in which one bears the title "Banquet infernal." Though it is an early edition it is hard to believe that the Composer could at any time have lent himself to countenancing such a catch-penny title; and if he did not, what a reflection it implies on the intelligence of Chopin's contemporaries, that it should have been found necessary or desirable to masquerade so fine a composition in such buffoon's clothing!

And what can one think of the sub-titles unblushingly prefixed to some of the "Lieder ohne Worte?" "The Spring song," "The bee's wedding," "The hunting song," *et hoc genus omne.* Mendelssohn never dreamt of any such "frills and furbelows." When he thought fit to so do, he described his Pieces himself, as "Venetian gondola song," (more than one) and "Duetto." The others savour of the nursery-governess, and should be banished from the lips of adults.

Schumann, in his oft-times painfully obvious desire to be unconventional, allowed his fancy to run riot with him in the titles he gave to some of his smaller Pieces. Apart from the fact that some of the numbers in his "Children's Albums" are by no means suitable for children because of their technical difficulty, he appears to have composed the music first and then to have selected a pretty-sounding title, sometimes quite irrelevantly. And in some of his other Works one cannot help wishing that he had permitted his music to speak for itself, without labels. The "Eusebius" and "Florestan" business, too, has no other than a biographical interest for the pianist of to-day.

Liszt has, in his two Pieces "St. Francois marchant sur les flots," and "Bénédiction de Dieu dans la solitude" left us astonishing examples of the exaltation to which a romantic and over-confident nature can be lured. It passes all understanding that a great artist, a keen judge, a cultivated man, should think it possible that a common-place Chant, accompanied by rumbling chromatic Scales in the lowest register of the key-board would ever be accepted by *sane persons* as the musical presentment of a saint's miraculous promenade on the waves! Equally incomprehensible is it why the composer of an elegant and sentimental slow Movement in F sharp major, with *arpeggio* chords for the right hand, should venture to pass it off as "the benediction of God in the solitude." Let no one imagine that fault is being found with the *music* of this Piece. It is a beautiful composition, containing one of the grandest *crescendos* in the entire range of Pianoforte Pieces, beside some other lovely pianistic effects. It is the title only that is objected to. There is absolutely nothing in it (how could there be?) even remotely suggestive of the Creator, or of earthly solitude. To attempt to render such a subject as "the blessing of the Almighty" on a concert-grand is ridiculous, and everyone who respects Liszt for other achievements must regret that he thought fit to baptize a charming, but not out-standing, piece of music with so outrageous and pretentious a motto.

That Mozart's Symphony in C should be known by the sub-title "Jupiter" is not surprising, for, like Jove himself, it towers nobly and majestically over many works of its class. And the same is true of Beethoven's Pianoforte Concerto in E flat, which, in this country, is known as "The Emperor." But, admitting that the music of these two masterpieces justifies the sub-titles bestowed upon them, it must be remembered that neither was so named by its composer. The Imperial crown has been set on Beethoven's by wondering generations, and admission to Olympus has been accorded to Mozart's by legions of worshippers.

The words "Scotch" and "Italian" applied to Mendelssohn's Symphonies, and the word "Rhenish" to Schumann's, are so far justifiable in that these works are believed to reproduce

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impressions derived by their composers from visits to Scotland, Italy, and the Rhine.

There are several Sonatas to which the composers themselves have attached a second title. Sterndale Bennett's "Joan of Arc" is, like most of his piano works, musicianly but dry; Kalkbrenner's "Sonata drammatica" can scarcely claim to be dramatic excepting in odd bits; while Clementi's "Didone abbandonata" has no vestige of Dido, and nothing that is "abandoned."

I have the greatest respect and admiration for the talent of Grieg; but when he tells us that a tiny Piece of his was composed after attending a performance of Shakespeare's "Macbeth," and prefixes this information to that little Piece, one feels inclined to smile at such *naïveté*, and wonder what can have induced him, a serious composer, to poke innocent fun at us.

The great number of Pianoforte Pieces by various composers sub-named "Souvenir" of this place or that, may be dismissed with the remark that "Souvenier de Keiff" and "Souvenir de Brighton" appear to be as interchangeable as "Souvenir de Naples " and "Souvenir de Hampstead."

The application of the sub-title "Pathetic" to Tschaikovski's Symphony in F is one of the few instances of such a proceeding being legitimate, for, not only does the music really sound deeply pathetic, but the circumstances of its production in England are especially so. With the permission of Messrs. Sampson Low, Marston and Co. (who publish the book) the following few words are reprinted from the present writer's volume, "Remininiscences, Impressions, and Anecdotes." "Tschaikovski, the distinguished composer and delightful man, came to England in 1882 to conduct some of his music at "the Philharmonic"; he came again in 1889, and in 1893. During this last visit he invited himself to dine with me and my wife, at our house, stipulating that there should be "no party," and no "evening-dress." Accordingly we were only four on that occasion, and a delightful evening was spent. His conversation, carried on in French and German (for none of us could speak Russian), was easy without being brilliant, and all he said was pervaded with the modest, gentle spirit so characteristic of the man. It was arranged that, on his next visit to England, in the following year, he would accept the invitation of a friend of mine to stay at his charming house. But alas! on the very morning when I received a letter from this gentleman enquiring on what day he might expect his guest, the *Daily Telegraph* announced that Tschaikovski had passed away. He was to have brought with him a new Symphony for

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production by "the Philharmonic Society." As the gifted composer was not destined to conduct it himself, the work was produced under the sympathetic baton of Mackenzie, and achieved such immediate success that it was repeated by the same Society in the same season, a very rare proceeding in Philharmonic history. The work is now known as "the Pathetic Symphony."

This is not the place or moment to discuss that work, or Tschaikovski's music generally. But, as one who knew and loved him personally, I may venture to say here, that in the course of a very wide acquaintance with men and women of mark, I have never met with such a remarkable combination, as in this man, of eminent talent with complete modesty. When he died, the loss to the world of such a musician was not greater than was the loss to his friends of such a man. His death has left a void in their hearts which time nor the genius of others can never fill.

* *

MR. FRANK WRIGLEY

MR. FRANK WRIGLEY, organist and choirmaster at Knox Church, Calgary, for ten years was recently appointed to a similar position at St. Andrew's Church, Vancouver.

OPERA IN SOUTH AMERICA

BY ARTHUR RYAN

(From the Opera Magazine)

EDITOR'S NOTE.—*While this sketch is but cursory, it hoped that it will arouse an interest in the amazing progress and perfection attained by the people of South America in that most difficult of arts, operatic production. It is worth noting that all prices mentioned in this article are in gold, our own basis of coinage.*

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We have been preening ourselves unduly. Meanwhile our sister republics in the other half of this romantic and alluring Western hemisphere have been quietly enjoying the greatest æsthetic pleasures in a most luxurious fashion. It not only dazzles but fairly stuns one to become acquainted with their grand opera and their music. Our attitude has been more than apathetic—it has been stupid.

If the digression may be permitted, I will remark that it was with more than surprise that I found no book in any tongue upon the subject of grand opera in South America, or even "the music" of South America, in our proudly palatial public library. And we all know and have been told—and very recently—by distinguished American statesmen, of the wonderful people and countries and the magic wealth and beauty of our South American sister republics.

The subject-matter of this sketch was gleaned from conversations with people who live in and love the freedom, glory, and greatness of South America. Such intimacy is an inspiration to all who come under the charming spell of the Latin.

Only a few of the South American centres of music can be mentioned.

We will reach South America by way of the now troubled City of Mexico. The Teatro Nacional has just been completed there at a cost of $10,000,000. It is one of the most beautiful opera houses in the world. Built of white marble and polished granite, it equals in splendour and architectural perfection any of the opera houses of the principal cities of Europe or the Americas. The seating capacity is 3,000. The opera season continues practically throughout the year with perhaps the fewest attractions during the months of August and September.

The Mexicans paid a compliment to the United States by ordering the most wonderful curtain that has ever hung from a proscenium arch in any theatre. It is made of fevril glass-mosaic, weighs 27 tons, and contains more than 2,500 square feet. It was made here in New York, and was shipped to Mexico in 200 separate panels.

The decorative scheme is taken from a legend of the days of the Montezumas, and the perpetual snow-capped peaks of Ixtaccihuatl and Popocatepetl, rising thousands of feet into the azure firmament, form a veritable poem of radiant light.

This temple of music was not, however, the first grand opera house of Mexico City. For over a century the works of the inspired masters of the Latin people have been sung and played by even the pueblo bands of rural districts during the progress of grand opera.

Nearly every great singer who has won popularity in the United States had sung to the Mexicans in the Teatro Nacional before we even dreamed of hearing them.

The imperial scale upon which these productions of the operas of the classics is given to the Mexican public bespeaks the artistic, musical temperament of the people. Entire companies numbering as high as two and three hundred people are brought from France, Italy, and Spain to give grand opera. The cost of a production can be realized when one notes that the prices for seats range all the way from $12 an orchestra stall to 12½ cents, and here let it be noted that these prices only buy your right to a seat. Admission to the opera house is extra. Herein lies the fundamental principle which makes grand opera the popular amusement of the Latin people. This admission will vary from $1 to $10, depending entirely upon the artists singing in the particular or all the specified performances of a season. The price of your seat never changes, but the admission does.

The northwest coast of South America contains possibly more aristocrats than any other quarter of the earth. Here are found the grandest families of Spain, dating from those days when the wealth and power of the world belonged alone to the Spanish.

It is interesting to know that in such a city as La Paz, Bolivia, with 75,000 people, there is a municipal theatre which rivals anything in the world. The prices here for seats range from $9 to 40 cents. The elegance and stateliness of the social functions in La Paz any night in its municipal opera house are second to none throughout the globe.

We have heard much of Rio de Janeiro, the beautiful capital of Brazil. The extent of our knowledge, however, is mainly commercial. And yet in this Brazilian capital of nearly 2,000,000 people there is a grand opera house and grand opera productions built and produced on a scale which beggars description. Twenty dollars a seat for an orchestra chair is the price one pays to hear grand opera there—and there are never any vacant seats. About 3,500 people occupy the seats and another thousand stand. Here again the seat price remains staple, while the admission fluctuates.

When speaking of grand opera in South America the only city which readily comes to the mind of the New Yorker, or a citizen of the United States, is Buenos Aires. Here by common consent is the most beautiful opera house in the world—The Teatro Colon. In this greatest metropolis of South America there is the largest Italian colony outside of New York or Naples. There are over half a million Italians in Buenos Aires, and it is to them much of the success of the operatic season is due. The Teatro Colon seats 3,500 people and has a standing-room capacity of over a thousand.

The opera house, like all the South American opera houses, is managed under the direction of the municipality. There is a grand-opera commission appointed just the same as we appoint a commission in our economic or political organization. The opera house is usually leased to some individual who may or may not be an impresario or manager. At times this person may be in favor with the local government, and thereby obtains the lease through political standing. This, however, never interferes with the general progress of the grand-opera season, which, in the instance of Buenos Aires, is at its highest during the months of May June, July, and part of August.

The commission usually appoints an expert to go abroad and select the artists, chorus, cos-

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THE LOVELIGHT IN YOUR EYES
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tumes, scenery, accessories, and accoutrements which are required for the production of the season's opera. This expert has the power to engage and contract for every little detail from music scores to call-boys. The company's transportation from Milan, we will say (as this is the music Mecca of Europe), to South America is paid for both ways. One can readily see what work and expense this means when scarcely a single ballet dancer or chorus woman comes to South America without her mother or her sisters, or a brother, and in the instance of those who are married, the husband or wife and all the children. This means that in an opera company of 100 people there may be 200 extra as an entourage. The striking feature of these grand-opera companies for South America is in the fact that musicians are not engaged abroad—directors—yes; but the orchestra—no.

And woe to the professional musician of South America who does not come up to the Continental standard.

While the expert is busily engaged abroad the commission is campaigning for subscriptions which will make up the amount of money required for a certain number of performances during the season. The municipality of course subsidizes the opera house. The people are still further called upon to support the music they demand in subscriptions, and right royally do they do it.

There is a social side to the opera season in South America, which is akin to the Continental Sunday.

The Sunday matinée performance brings forth an assemblage which in wealth, brilliancy, and exotic atmosphere rivals any operatic gathering in the world. And right upon the heels of this grandeur on Sunday night come the popular performances for "the people". It was in the Teatro Colon that Caruso sang long before we ever knew there was such a being or voice. Nor is he the only famous singer who has enthralled us after he had already delighted the music-loving Latins of South America. It was here that the Boncis, the Amatos, the Plancons, the Matzenauers, the Tetrazzinis, and the Martinellis first sang in the western hemisphere.

In passing we must not forget Santiago and Valparaiso, in Chile; Bogota, the capital of Colombia, and Quito, high up in the mountains of Ecuador; Lima, in alluring Peru, and Montevideo of Uruguay, where municipal grand opera houses have been part of the life of the people for a hundred years.

In Caracas, the capital of turbulent Venezuela; yes, even in San José de Costa Rica, perched high in the hills of the tiny Central Ameri-

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Wednesday, February 2nd—"The Children's Crusade," by Gabriel Pierné, for soli, chorus, auxiliary chorus of children and orchestra.

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can Republic, we find superb opera houses subsidized for the regular production of grand opera.

While Buenos Aires has a climate similar to New York, a number of the cities mentioned here are in the tropical zone, and their municipal opera houses are built much like summer gardens. The intense stillness, which, if not inspired, is always demanded by music, is obtained in the tropical cities by laws which affect the public works department as well as the citizens. Within a radius of several blocks of the opera houses the streets are paved with material to deaden sound. Other regulations affect the conduct of individuals within the immediate vicinity of the temples of music.

It must be apparent even from this short article that not only must great credit be given South America for her artistic achievements, but that we of the North must curb our conceit just a trifle when we think of our brothers of the equatorial zone.

* *

80th BATTALION BAND GETS CRACK CONDUCTOR

LIEUT. H. A. STARES, MUS. BAC., HAMILTON, 91st REGT., CHRIST CHURCH CATHEDRAL

BELLEVILLE, December 5th.—Lieut.-Col. W. G. Ketcheson, O. C. 80th Battalion, has secured the services of Lieut. H. A. Stares, Mus. Bac., of Hamilton, to take charge of the 80th Battalion Band, with the rank of Lieutenant. He will come to Belleville in a few weeks and assume direction. Lieut. Stares was for many years the conductor of the 91st Canadian Highlanders' Band of Hamilton, from the time of organization of that regiment, in which capacity he won much distinction. He is director of Christ Church Cathedral choir, Hamilton. He is also the only military band conductor in Canada to have been honored with the degree of Bachelor of Music. His appointment assures the 80th Battalion one of the finest musical organizations in Canada.

He is inviting capable players to enlist in the 80th band, which will be for overseas service.

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It Is Finished, Cantata (Lent), H. W. Gray Co. (Novello).
Song of the Nativity, Cantata Brevis (Christmas), Schirmer.
Nearer My God to Thee, Solo, H. W. Gray Co. (Novello).
I Need Thee Every Hour, Solo, C. F. Summy.
A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

All Subscriptions, Communications etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

MUSIC IN OTTAWA

Ottawa, December 28th.

In her first recital since her return from Europe where she has been studying under the great Sevcik when war broke out Miss Margaret Cross delighted an appreciative audience at the Russell Theatre on Monday evening, November 29th, with such an interpretation of the masters, through the medium of the violin, as proved her well worthy of being styled a virtuoso. Probably the main technical features of Miss Cross' playing were her command of the open and double harmonics as well as her excellent bowing arm and wrist movement. There is no affectation, no exaggeration in Miss Cross' playing and the musical public are rejoicing at again having her amongst them. She was ably assisted by Miss Ethel Dawson, pianist, a pupil of Mr. H. Puddicombe and by Mr. Norman Notley, baritone, of the McGill Conservatorium of Montreal, Dr. Sanders proved as usual a clever accompanist.

The United Choirs of the Dominion Methodist and St. Andrew's Churches gave selections from "The Messiah" in the Dominion Methodist Church on Thursday evening, December 9th. There was a large audience and the first attempt in many years in combining has proved a success for which we have to thank Dr. Sanders and Mr. J. Edgar Birch. The latter conducted and Dr. Sanders organ accompaniments were most effective. The soloists were—sopranos, Miss G. Ferguson and Miss Maud Pouget; contraltos, Miss Hinchcliffe; tenor, Mr. C. Parkinson; bass, Mr. C. Good and Mr. N. Salmon.

Not satisfied with having established and placed on a permanent financial basis the Ottawa Symphony Orchestra, Mr. Donald Heins with his well-known zeal has also established the Second Symphony Orchestra which gave its first concert of the season December 16th in the Normal School Hall. The orchestra numbers some forty musicians and under the baton of Mr. Heins gave an excellent concert far exceeding the expectations of the most sanguine. The principal numbers were Schubert's Unfinished B minor symphony, "The Dawn," E. Matt Armas, Jarnefelt's "Berceuse," and the "Stradella" overture. The soloists were Miss Emma Dumouchel and M. Cottingham, sopranos; Miss Grace Hiney, violinist, a pupil of Mr. Heins and Miss E. Gamble pianist.

The first concert of the Ottawa Symphony Orchestra will be given in the Russell Theatre January 10th. The soloist will be Geoffrey O'Hara, baritone, of New York. Mr. O'Hara formerly resided in Ottawa, but recently has been doing musical research work for the American Government amongst the Indians and has written a number of songs which have become popular.

Packed from floor to ceiling with several hundred people on the stage the scene in the Russell Theatre on Thursday evening, December 22nd, was a tribute to the warm place Madame Melba holds in the hearts of Canadians, and an appreciation of her generosity in donating the proceeds of her concerts in Canada and Australia to the Red Cross Fund. Melba and her concert assistants not only gave their services free, but paid the rental of the Theatre which resulted in augmenting the Red Cross Funds by over $5,000. The concert was under the direct patronage and in the presence of Their Royal Highnesses The Governor General, the Duchess of Connaught and Princess Patricia. In the course of a few graceful remarks Melba spoke especially of the work of her old friend, Lord Richard Nevill, in superintending the arrangements with such success. An inspiring sight was provided in the opening number when amidst the waving of many flags Melba sang the first verse of the National Anthem and afterwards called for "cheers for our brave soldiers". She was assisted by Edmund Burke, Canada's famous baritone, and Ada Sassoli, harpist.

Melba completed her ever memorable visit here by singing at the morning service of St. Bartholomew's Church on Sunday, December 26th. It is the church attended by their Royal Highnesses and it was a fitting close to her visit as a guest at Government House. The great prima donna sang Liza Lehman's "Magdalen at Michael's Gate" and sang it so beautifully that it will long remain a cherished memory in the hearts of those fortunate enough to hear her.

Katharine Goodson will be heard here the latter part of January under the auspices of the Morning Music Club.

A concert by Mme. Edvina with Mr. Wright Symons, baritone, is one of our musical possibilities.

The French Choral Society, numbering some 150 voices, under L. N. Mathe will be heard in the Russell Theatre the latter part of January in aid of Red Cross Funds. L.W.H.

* *

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MUSICAL HAPPENINGS IN HAMILTON

As is often the case, the concerts of the last month all came in one week,—two choir concerts and the second concert of the new Hamilton Orchestral Club.

St. Andrew's Presbyterian Choir gave a very excellent concert on December 13th. The programme consisted of miscellaneous numbers, and the cantata, "Olivet to Calvary". The choir were assisted by Mr. Harold Hamilton, Arthur Blight, and Redfern Hollingshead, with Mr. Hewlett at the organ. The conductor of the choir is Mr. George Jarvis, one of the younger musicians in our city, and his choir gave a very good account of itself indeed.

Wesley Methodist Choir gave their annual concert on Tuesday, December 14th, with a miscellaneous programme.

The Hamilton Orchestra Club gave their second concert on Thursday, December 16th, in the I.O.O.F. Temple, before a very large audience. The orchestra strengthened the reputation it earned for itself by its concert last season, and justified the interest of all those who are looking for growth and development in orchestral music. Throughout the programme the orchestra displayed a clean attack, precision in the difficult passages, and a true interpretation. The assisting artists were Mrs. Olive Sanderson, and Mr. George Allan, both of whom were in excellent voice. F. J. Dunville is the conductor of the orchestra, and the programme was given in MUSICAL CANADA for October. The proceeds of the concert were devoted to the Secours Nationale.

The following very excellent programme which speaks for itself was given at the Wednesday morning meeting, December 8th, of the Duet Club;—Piano solo, Study in A minor, Lizst, Miss Florence Filgiano; Ladies octet, "Legend of Miana Fontenailles," with violin obbligato, Mrs. Mullin, Mrs. Kelly, Mrs. Allan, and Misses Martin, Fenwick, Harvey, Vogt and Andrews; Song "When you come Home," Westerly, Mrs. Zealand; Piano quartet, Last movement of Brahms first symphony, Mrs. E. M. Valley, Mrs. Myles, Mrs. Lovering and Miss Johnston; Sextet, "Miss Nancy's Gown," Chadwick, Mrs. Moore, Miss Barnard, Mrs. Beel, Mrs. Counsell, Mrs. Siret, and Miss Vogt.

Mr. Hewlett gave his usual monthy recital on Saturday afternoon, December 4th, with a miscellaneous programme, numbers specially enjoyable were "Andante" from 5th Symphony, Tchaikovski, and "Song of the Chrysanthemums" and "Matin Provencal," Bennet. Mrs. Estelle Carey Allan was the assisting

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Thursday, January 20

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Walter Damrosch, Conductor

with

MISCHA ELMAN, Soloist

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artist, singing in her charming style, "Show me Thy Ways," by Garrante, and a song by Lemaire "Bells of Rheims," a very appealing number in very modern, unusual harmony.

M. H.

* *

MISCHA ELMAN AND THE NEW YORK SYMPHONY

JANUARY 20th will be an underlined lined event in the local musical season with the presentation at Massey Hall by Manager Norman M. Withrow of the phenomenal young Russian violinist, Mischa Elman, in association with the New York Symphony Orchestra, Walter Damrosch, conductor. With the triumph of Mr. Damrosch and his splendid band at Massey Hall last season still keen in the minds of music lovers and the addition of Elman, who is now conceded a foremost place among the world's greatest violinists, the event promises to be of even rarer significance than that of last winter. It is a known fact as it was last year that the people of Toronto are still "music hungry" and in this double attraction even though it is for only one night, great expectations will be more than satisfied. Elman returns to the concert stage this season after a complete year of rest in which he did not once draw his bow, preferring to give himself a prolonged period of mental and physical preparation for the greater triumph which are in store for him. The New York critics declare that he has broadened wonderfully. In Philadelphia one of his latest performances is described thus by the Philadelphia Public Ledger:—"Elman played with a soul on fire and swept the vast audience before him. The exquisite silky smoothness and sweetness of his tone fell upon the ear like a caress. From start to finish his contributions were pure unspeakable delight. It was fluid electricity. He was on his mettle every minute and he called on his big voiced Stradivarius for all the tone there was in it."

As there is likely to be a large demand for reservations by mail order, Massey Hall patrons who wish good seats are requested to send in their remittances at once addressed to "The Manager, Massey Hall."

* *

NEW BOOK ON PIANO TECHNIQUE

A VERY interesting musical event took place at the Foresters' Hall December 18th, last, the occasion being a verbal and practical demonstration of Professor Michael Hambourg's recently-published book on pianoforte technique entitled "A short and sure step to virtuosity." Professor Hambourg was assisted by numerous examples of his school ranging from the elementary to the most advanced, when convincing proofs were given of the splendid results achieved. by the use of the Hambourg method. A brilliant paper written by Professor Hambourg, outlining the history, literature and virtuosi of the pianoforte with a few hints to students on technique and interpretation, was read by Mr. Boris Hambourg. Those participating in the programme were Misses Madge Williamson, Evelyn Chelew, Eva Galloway, Leila Preston, Dorothy Lawrence, Rosie Rottenberg, Dorothy Dawson, Madeline Murphy, Rosie Glassman, Beatrice Bain and Dorothy Stone and Messrs. Lloyd Carpenter, Harold Spencer, Gerald Moore, Lewis Cutter and Lorne Blair. A large audience was present, who listened with great attention from the first moment to the last.

* *

SONG AND PIANO RECITAL

THE Misses Winifred Hicks-Lyne and Grace Smith, two of our leading representative artists, gave a very successful joint recital November 30th, in Foresters' Hall before a large and representative audience. Miss Hicks-Lyne contributed a varied and interesting selection of songs which included numbers by Tschaikovski, Cesar Frank, Cavalle, Widor, Godard, Pierne, Lemare, and last, but not least, four old British songs. All these were rendered with the attractiveness of voice and artistry of style for which the singer is noted. Miss Grace Smith divided the honors of the evening by her piano-playing, which emphasized her reputation as one of our most finished and brilliant artists. Her selections included Cesar Franck's Prelude, Chorale and Fugue, Rubinstein's Barcarolle. Scarlatti's Sonata, No. 38, four old dances (very welcome), Cyril Scott's Prelude, Cowen's "An Idle Poet" and six Chopin pieces. Both artists received numerous floral offerings. Mrs. Healy Willan played the accompaniments to the songs with her accustomed unobtrusive skill.

The proceeds of the recital have realized $217 for the Lena Ashwell concert fund (patriotic).

* *

A LOCAL SINGER SCORES

MISS IRENE SYMONS, who was the assisting artiste at Mr. Palmer's organ recital in the Metropolitan Church December 11th, created a great impression by her beautiful quality of voice and the artistic and devotional rendering of her two numbers—Cowen's "The Pilgrims" and Luzzi's "Ave Maria." The strong, "churchy" atmosphere which she created firmly impressed itself upon her hearers, and each successive ap-

pearance of this favorite singer tends but to solidify the dominant position occupied by her in her profession. Recently Miss Symons sang at a concert at Brampton, and *The Brampton Conservator* of December 9th, said in part:—"It is doubtful if a greater reception was ever given to an artist here than was accorded Miss Symons for her next number, Tosti's 'Goodbye.' Seven times she was recalled, during which she sang three encores, the audience growing more demonstrative with every number that she sang, until she had absolutely to refuse more. Her final number, 'Le Marseillaise,' was a fitting climax to a notable performance, and we are glad to learn that arrangements are being made to engage Miss Symons for a return visit in the immediate future."

* *

NORDHEIMER RECITAL

The House of Nordheimer gave their second recital December 7th, in their new recital hall, 220 Yonge Street, before a large and representative audience. The programme offered a delightful feast of good music. Mr. Arthur Blight's fine voice was heard to advantage in the famous "Eri tu," from Verdi's "Ballo in Maschera," and two songs by Landon Ronald. Mr. Ernest Seitz, the Toronto piano virtuoso, played in artistic style and fine tone gradations a group of Chopin numbers, and solos by Faure, Cyril Scott and Rubinstein. Miss Sydney Aird, the possessor of an attractive voice, sang the "Air de Lia," by Debussy, and numbers by Gilberte, Hahn and Fagel, all in finished style. Mr. George Bruce contributed a group of 'cello solos with an appealing tone and admirable technique.

* *

MISS ALLEN'S RECITAL

Vera Knox Allen, a young pianist, of whom her teacher, Paul Wells, may well be proud, played a difficult programme of piano music in a brilliant and splendid manner at the Toronto Conservatory on Wednesday evening. Miss Allen possesses a pleasing manner, a brilliant technique and a maturity of style well in advance of her years. In a long programme, embracing numbers from Bach to Liszt and Debussy, the young pianist played with a fine feeling for the diverse character of the different compositions. Equally charming were her performances of a Bach Partita and the Debussy "Soiree Dans Grenade," the former being wonderfully clear technically: the latter possessing all the subtle rhythm and tonal coloring necessary for a successful performance of the modern French master's work. The Beethoven Sonata, Op. 26, showed Miss Allen in the light of a conscientious and well-grounded student, and she was especially happy in a poetic and technically beautiful performance of Liszt's "Gondoliera." After the number she was compelled to acknowledge an enthusiastic demonstration of approval from her large and distinctive audience.

* *

CECIL FANNING AT MASSEY HALL

Cecil Fanning, the brilliant young American singer, did his bit for the cause of the Allies nobly and well on December 11th, at Massey Hall. He and his accomplished teacher and accompanist, H. B. Turpin, came from the United States at their own expense to provide a concert to aid in the equipment of the 97th Battalion, popularly known as the American Legion. The concert was held under the auspices of the American Club. Mr. Fanning, who made such an excellent impression at his initial appearance in Toronto a year ago, sang with a beauty of finish and power of interpretation that identify him as one of the foremost artists in the musical world to-day. His programme consisted of five groups of numbers ranging from the humblest folk songs to florid operatic arias. With encore selections, Mr. Fanning gave his appreciative audience twenty-two songs and a recitation. His baritone voice, while light and perhaps unsuited for heavy operatic numbers like the Prologue from "Pagliacci," is of excellent quality, and his mezzo voce tones in particular were ravishingly perfect. It is not so much as a vocalist, however, as an interpreter of ballad music that Mr. Fanning is pre-eminent. His rendering of Loewe's two ballads, "The Clock," and especially "Edward," was vividly dramatic and appealing. The group of old French folk songs, presented with action and Kingsley's classic ballad, "The Sands o' Dee," were also out-standing in a gallery of exquisite cameos. The setting of the familiar verses of "Where did you come from, Baby Dear?" by a Toronto composer, W. H. Gutzeit, was sung with rare charm, and a repetition of this number was demanded. Mr. H. B. Turpin, who was Mr. Fanning's accompanist throughout, played with perfect sympathy and judgment.

N. L.

* *

SUCCESSFUL SONG

Dr. Austin Dobson, the veteran English poet, now residing in London, England, has written a cordial letter to Mr. Arthur E. Semple, Mus. Bac., with regard to his song "With Pipe and Flute" set to Dr. Dobson's poem. This song was sung by Miss Kitty Arthur at the St. Paul's Presbyterian Choir concert, the singer winning a double encore.

CONSERVATORY ORCHESTRA RECITAL

THE annual concert of the Toronto Conservatory Orchestra, December 17th, was an exceptional success. Under the direction of their conductor, Mr. Frank Blachford, the orchestra rendered with credit the Prelude and Saraband, from Grieg's Holberg Suite, the Elegie from Tschaikovski's "Serenade," and two other numbers, with genuine distinction of tone and style. The violins were surprisingly good, showing firmness and authority of bowing, accurate intonation and an appealing cantabile as the occasion demanded. The orchestra was assisted by Miss May Wilkinson, mezzo-contralto, who sang "O Rest in the Lord," from the "Elijah," with mellow voice and finished phrasing, and Miss Pearl Burford solo pianist, who gave a brilliant rendering of the first movement of the Beethoven Concerto in C Minor, clear and precise technically, with finely graded dynamics and with breadth of expression alternating with delicacy.

* *

OLD FRIENDS HONOR DR. F. H. TORRINGTON

MRS. SULLIVAN MALLON was the genius who brought together Dr. Torrington's sometime pupils to form an association as an expression of affectionate remembrance, and all in town who could do so met at the College of Music on Saturday evening, December 4th. Letters from ex-pupils out of town, regretting inability to be present, were read by Mrs. Scott Raff.

Both present and absent represented the old Philharmonic and Choir chorus and other later musical societies, as well as leaders in the musical profession to-day, and in the written word of the absent and the spoken word of those present Dr. Torrington was hailed as the father of music in Canada. Several musicians spoke of the Doctor's historic value to Toronto, Dr. Vogt suggesting that it should be enshrined in public records. There was much recalling of early experiences, Mr. Clarence Lucas, of New York, the conductor and composer, writing that through his course as a conductor in Britain, on the Continent and in the United States there ran the memory of the days when he played third trombone under Dr. Torrington's baton in 1885.

An original framed poem by Isabel Graham of Seaforth was read and passed on to the Doctor, and he was also given a handsome reading glass, and Mrs. Torrington presented with flowers. Mrs. Torington, who received with her husband, caused much amusement by her story of Dr. Torrington's attempt to form an orchestra many years ago. Violin lessons were given on Elm Street, and the larger the class the greater the reduction in fees. After speeches and a musical programme, with Mme. Bessie Bonsall, Miss Westman, Mr. J. A. Richardson, Mr. Goritz as contributors, Mrs. Torrington led the way to a little impromptu supper.

* *

"THE MIKADO"

A REVIVAL of the Gilbert and Sullivan operetta, "The Mikado," was given the week of December 6th, at the Alexandra Theatre under the auspices of the Westminster Chapter I.O.D.E. The opening performance was a brilliant society function.

The *foyer* was beautifully decorated with Japanese flags and flowers, while the members of the chapter wore charming Japanese growns. The production reflected great credit upon the musical director, Mrs. Obernier. The cast of principals was taken by well-known concert singers. The *Yum-Yum* was Miss Olive Lloyd Casey, whose pretty musical voice and finished style were shown to advantage in the "Moon" song which brought her an appreciative encore. Mr. Gladstone Brown, as *Nanki-Poo*, displayed his lyric voice to advantage, especially in his chain of solos in the first act. Mr. Ruthven McDonald, as the *Mikado*, sang with fine sonority of voice and with genial humorous appreciation of the character. Mr. Frederick Phillips, as *Pooh-Bah*, revealed a finished style of singing and an excellent voice. Miss Barbara Foster, as *Katisha*, sang her part with a sympathetic charm of voice, and with considerable dramatic ability. The associates of *Yum-Yum* in the famous "Three Little Maids" trio, Miss Lucy Ackinson and Miss Gladys C. McIvor, made the usual hit in this charming and sprightly number. Mr. Bert St. John, as *Ko-Ko*, was an outstanding figure, although he did not make a caricature of the role, Chas. Stanley, as *Pish-Tush*, made a favorable impression. The delightful Madrigal won its accustomed success, being encored. The chorus, composed of voices of good quality, won appreciation in their principal numbers. The scenic staging was beautiful in atmospheric effect.

* *

DALTON BAKER RECITAL

MR. DALTON BAKER gave a most interesting vocal recital December 1st. His opening group of old English melodies won a signal success at once, the "Drink to me only," with subdued covered voice, and the "Mariners of England," in robust voice, being particularly telling. In

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IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

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his second group one may mention as specially felicitous two Irish songs, and Cowen's Border Ballad, as contrasting efforts of light treatment and virility. The prologue from "Pagliacci" was a finished product in regard to changing mood and mellow quality of tone. He gave other numbers by Tschaikovski, Mendelssohn, Verdi, Healey Willan, Holbrooke, and six traditional folk songs. Mr. Healey Willan accompanied at the piano with delighful clearness and sympathy.

* *

EVELYN STARR RECITAL

Miss Evelyn Starr, the Canadian violinist, made her second appearance in Toronto at Massey Hall, December 6th, before a representative audience. In her principal numbers, the ever greatful Mendelssohn concerto, Beethoven's two Romances, and the exacting "Souvenir de Moscou" by Wianiawski she confirmed the favorable impression previously made by sweetness and lyrical charm of tone and fluent execution. She was assisted by an orchestra under the leadership of Luigi von Kunitz, who give a good account of themselves in the Beethoven overture "Egmont."

* *

STEVENSON PUPIL'S RECITAL

Mr. M. M. Stevenson gave the first of his vocal recitals for the season before a large and enthusiastic audience in the Toronto Conservatory of Music on December 11th. Miss Olivia Harris, A.T.C.M., gave brilliant and technically correct renderings of Meyerbeer's "Shadow Song" and "Je Suis Titania," by Thomas, and Miss Muriel Stark in Donizetti's "O Mio Fernando" was dramatically and musically successful. Miss Pearl Steinhoff in Thomas' "A Summer Night" revealed a sympathetic contralto voice, which will soon bring its owner and teacher infinite credit. Miss Christine Attwell and Miss Louise M. Risdon both exhibited attractive soprano voices, well controlled, in Geehl's (a) "For You Alone," Woodman's (b) "A Birthday" and Spross' "Come Down, Laughing Streamlet," while Miss I. S. Irons gave an impressive rendering of Chaminade's "L'ete." Miss Louise Colling in Needham's "Haymaking" sang with care and a strong appeal, and Miss Mabel Brisbin in Sullivan's "Orpheus with His Lute" sang with excellent voice and point. Mr. Harry Barron, Mr. William Buchan and Mr. Howard Dengate also sang.

* *

THE LATE F. E. A. GAGNON

The death of F. E. A. Gagnon, which occurred in September, seemed to have escaped notice in the Toronto papers. The *New Music Review* says:

"The name of F. E. A. Gagnon, who died in Canada about the middle of September, is not known to many, and not to all folk-lorists, who in this country are interested chiefly in the Negro, the North American Indian, and possibly the Creole and the Greaser. Mr. Krehbiel knew his work and appreciated it; but Mr. Krehbiel, even in his most Dvorakian-Negro mood, has a wide vision. When he studies a subject he studies it *au fond*. Gagnon, holding for many years an honorable public office in Canada, had studied

music in Paris, and in the sixties became a church organist in Quebec. His book on the folk-songs of Canada is an interesting and valuable contribution to musical folk-lore. His work was recognized in France, where some took the trouble to trace the resemblance between the French and Canadian songs and to point out instances of direct transportation.

* *

DR. HAM'S PUPILS

THE Vocal Recital given by pupils of Dr. Albert Ham in the Music Hall at the Conservatory proved to be a most interesting event, and was enjoyed by an audience which entirely filled the Hall. The programme consisted of excellently chosen items by Handel, Beethoven, Chopin, Grigg, Elgar, Albert Ham, Chaminade and other composers. These were artistically rendered by Miss Kathleen Craig, Miss Carrie Fink, and Miss E. Wakefield (soprano), Miss Marion Hawley, contralto; Mr. Wm. Considor Ruttan, tenor; and Mr. J. H. Corner, bass. One and all of these performers displayed in a marked degree purity of production, clarity of diction and correctness in phrasing. A vocal Quartett and a Sextett were also given by these performers and lent pleasing variety to the programme. The splendid artistry displayed by these young singers reflects the greatest possible credit on Dr. Albert Ham, their accomplished teacher. Further interest was lent by a piano solo skilfully rendered by Miss D. Gwladys Hill, pupil of Mr. Viggo Kihl, and a piano and violin duet by Miss Olive Cooper, a pupil of Mr. F. S. Welsman at the piano, and Mr. Erland Misener, violinist, a pupil of Mr. F. C. Blachford.

* *

JAN HAMBOURG'S ANNUAL PUPILS' RECITAL

JAN HAMBOURG gave his junior and intermediate student's recital December 11th, at the Foresters' Hall, before a critical and music-loving audience which filled the auditorium to the utmost, many people only finding standing room. The gifted young pupils demonstrated the wonderful training they had received at the hands of this eminent Russian violinist. The recital was remarkable in the fact that most of the performers were children who had not yet reached their teens. The style and bowing of one and all are of the highest standard. Those taking part were: Eileen Ferguson, for whom a great future is predicted; Max Fleishman, aged 11, who bids fair to become a second Mischa Elman; Rosie Palmer, a gifted little violinist; Victor and Clifford Hodgkinson, Lena Lampert, Manny Roth, a splendid boy of 7; Willy Snider, aged 6; Margaret Crompton, Harry Rottenberg, Arthur Bain and Teddie Cohen. Variety was lent to the programme by a recitation by Phyllis Martin, pupil of W. J. S. Roman and a piano solo by little Helen Sheppard, pupil of Miss Gillies.

* *

HAMBOURG CONCERT SOCIETY

THE Hambourg Concert Society gave their second recital this season December 9th, in the Foresters' Hall, before a keenly interested audience. The programme was free from all suspicion of heaviness or obscurity of style, opening with the naive trio by Mozart in G major, for piano, violin and 'cello, played with delicacy and crispness by Miss Lisa Garden, Jan and Boris Hambourg, followed by Handel's violin Sonata in D major, played with distinction of tone and style by Jan Hambourg; the Arensky Suite, in G minor, for two pianos, brilliantly rendered by the Misses Evelyn Chelew and Madge Williamson, two accomplished pianists, and Dvorak's Bagatelles, for piano, two violins and 'cello played by Miss Madge Williamson, Jan Hambourg, Broadus Farmer and Boris Hambourg. The recital retained interest to the end, and was a gratifying success for the society.

* *

GRAND UNIQUE CONCERT

THE unique concert, "A Century of Dress and Song," organized by Miss Hope Morgan, and given in aid of Mothers' Pensions, drew a large and representative audience on December 11th, to the Technical School Auditorium. The concert was unique because it introduced musical compositions dated from 1815 and also feminine costumes in vogue at the periods of the music. The idea proved a happy one, the audience taking great interest in the novel function and applauding enthusiastically both the artists and the costumes. Every number on the programme elicited a demand for an "extra". Those who contributed to the programme were: Miss Hope Morgan, Miss Grace Smith, Mrs. S. Freyseng, Miss Elsie Keefer, Miss Marjorie Rogers, Mrs. W. G. A. Lambe, Miss Jeannette Barclay, Mrs. H. S. Hutchison, Miss Kathleen McMurrich, Mrs. A. H. C. Proctor, Messrs. P. Redferne Hollingshead, H. A. Hollingshead and C. T. Swayne, Mrs. Blight, Miss Liza Garden, Mrs. Hutchison and Miss Betty Burton were the accompanists. The singing throughout, embracing both florid and plain work, was of a high order, while an outstanding feature was the brilliant

piano playing of Miss Grace Smith. At the close of the concert Miss Hope Morgan was presented with a big box of socks for the soldiers.

* *

ST. PAUL'S PRESBYTERIAN CHURCH CONCERT

On Tuesday evening, December 14th, the choir of St. Paul's Presbyterian Church gave a highly successful concert in the Church under the direction of their choirmaster, Mr. Maclean Borthwick, L.R.A.M., and their efforts gave great pleasure to a most appreciative audience. The concert was preceded by a short recital on the organ by the church organist, Mr. J. H. Bardsley, whose finished playing evoked applause. The choir sang the "Inflammatus" from Rossini's "Stabat Mater" with Miss Kitty Arthur as soloist, the "Bridal Chorus" from Cowen's "Rose Maiden" and several part-songs including two Scottish numbers, "The Rowan Tree" and "McGregor's Gathering." All were rendered with appropriate sentiment and were greatly applauded.

They were fortunate in securing the valuable assistance of Miss Eileen Ferguson, violinist, and Mr. Arthur E. Semple, Mus. Bac., flautist. Miss Ferguson's playing of Wieniawski's "Legende" well deserved the unanimous encore which followed it. Her other numbers were equally well played and equally successful. She also supplied the obligato to Braga's "Angel's Serenade" sung by Mrs. Maclean Borthwick. This was beautifully rendered by the two artistes and in response to insistent demands they gave Massenet's "Elegie". Mr. Semple was in great form and his playing of Ed. German's "Valse Gracieuse" was a veritable "tour de force". He also had to return and add to his numbers. It is rare to hear a really good flautist and Mr. Semple's clever technic and splendid tone insured success right from the start. He was also heard along with Miss Arthur in a composition of his own entitled, "With Pipe and Flute," which well merited the recall which followed.

Miss Arthur, who by the way is, in private life, Mrs. Arthur E. Semple, was the recipient of much applause for her several numbers and Mr. Bruce W. Pearson, tenor, sang two songs very acceptably. Mr. Maclean Borthwick's sterling baritone was outstanding in two uncommonly heard Scottish songs, sung with fine artistry. He also had to make a further contribution to the programme. Mention should also be made of a duet, "The Crookit Bawbee," by Miss Rose (a clever pupil of Mr. Borthwicks) and Mr. Roy which made quite a hit. The accompaniments were in the capable hands of Misses Marion Porter, Eva Galloway and Mr. Bardlsey.

The progress shown by this choir under Mr. Borthwick is very marked and he is constantly the recipient of many encomiums thereupon.

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TORONTO CONSERVATORY OF MUSIC

Two outstanding occasions during the month of December were Mr. Dalton Baker's vocal recital and the first concert of the season by the Conservatory Orchestra under Mr. Frank Blachford. Mr. Dalton Baker had arranged a truly delightful and properly varied programme which was greeted and thoroughly enjoyed by a capacity audience including many well-known brother musicians representatives from the institutions. Mr. Healey Willan was at the piano and received a special ovation after the performance of his idyl "Summer Night" which, like every number during the evening was given full and sympathetic interpretation. At the Orchestra concert, given in the new recital hall on University Ave., Mr. Blachford's forces were heard to great advantage in standard works by Grieg and others, the tone and executive ability of this flourishing organization giving pronounced satisfaction as well as sustained confidence and interest in Mr. Blachford's efforts as conductor. The assisting artists were Miss May Wilkinson, the gifted soprano pupil of Dr. Albert Ham, and Miss Pearl Burford, a talented pupil of Mr. Paul Wells. Recitals by Mr. T. J. Palmer and Mr. Healey Willan on their respective organs have been popular features of the winter season and an outstanding recent achievement was the first public performance at the Toronto String Quartette concert of Mr. Healey Willan's trio in D minor by Messrs. Willan, Blachford and Leo Smith. It was the opinion of many competent critics present that this trio is the most important contribution of its kind to British music during the past decade. This work will be repeated in an approaching programme of Mr. Willan's compositions to be given under the auspices of the Toronto Clef Club. The foregoing activities on the part of more recent acquisitions to the faculty are significant of the strong position held by the Conservatory as a music school of the first rank. Already the largest institution of the kind in the Empire, its faculty and equipment furnish unique examples of Canada's artistic development.

The annual concert of the National Chorus, Conductor Dr. Albert Ham, takes place this month, while rehearsals for the Mendelssohn Choir cycle, are proceeding with unabated enthusiasm, the Conservatory being, as usual,

daily and hourly engrossed with professional activities of the highest character. Recital by thoroughly prepared students in many departments are looked to be given after the holidays. The Oratorio Society's annual "Messiah" performance on December 30th, conductor Dr. Edward Broome, occurred too late in the month for notice in this issue.

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TORONTO COLLEGE OF MUSIC

Miss Mary Hooker, a talented pupil of Dr. F. H. Torrington, played her Graduating Recital, giving a finished rendering of the following numbers in which she disclosed true musical feeling and appreciation: Rachmaninoff—Prelude in C sharp minor, Op. 3, No. 2; Bach—Prelude and Fugue, No. 5; Beethoven—Sonate, Op. 13; Staub—Sous Bois; Chopin—Impromptu Fantasia, Op. 66; Scherzo, Op, 31; Polonaise, Op. 40, No. 1; Mendelssohn—Capriccio Brillante, Op. 22.

Miss Cecile Pearson, a pupil of Olive Lloyd Casey, made a good impression in her singing of Meyerbeer's "Roberto o tu che adoro" (Roberto il Diavolo); Brahms—The Little Dustman; Lehman—The Cuckoo.

A Children's Concert was given by the Junior students of the College in aid of the Canadian Red Cross Society when $41.50 was made for this worthy cause.

A very enjoyable Piano Recital, in which Miss Louise Evelyne Westman, a brilliant young pupil of Dr. Torrington was heard, was greatly appreciated by a capacity audience. Miss Westman gave a fluent rendering of each number of the programme;—Beethoven—Sonata Op. 27, No. 2 (Moonlight; Moskowski—Concerto in E major; Chopin—(a) Polonaise in C sharp minor, (b) Impromptu in A flat; Liszt—Rhapsodie Hongroise No. 2; Verdi-Liszt—Rigoletto; Chopin—(a) Valse, Op. 64, No. 2, (b) Valse Brillante, Op. 34, No. 3, (c) Valse in A flat, Op. 42; Mendelssohn-Liszt—Wedding March and Elfin Chorus (from Midsummer Night's Dream).

Eileen Millett Low, the well-known soprano, assisted singing the following numbers: Charpentier, "Depuis lè jour;" Leighter, "My Lover He Comes on a Ski;" Rimsky-Korsakow, "A Song of India;" Woodman, "A Birthday." Miss Marion Porter, A. T. Coll.M., was accompaniste of the evening.

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CANADIAN ACADEMY OF MUSIC

A number of students' recitals were given during the month of December. The standard of artistic performance was very satisfactory. Special interest was taken in the work of a number of promising young artists whose playing and singing mark them as possessors of exceptional musical ability.

Mr. Stanley Adams and several of his pupils gave a special evening of song to an appreciative audience. The programme included some novelties and one or two operatic excerpts which are not often heard in this country.

Mr. Arthur Ely, of the Academy Faculty, and pupil of Luigi von Kunits, will give a violin recital in January. Mr. Ely's recital last season showed him to be a violinist of distinctive ability. At his forthcoming recital he will play concertos by Wieniawski, Brahms and Paganini.

Miss Athens Buckley, soprano, pupil of Mr. Paul Morenzo, is giving a vocal recital towards the end of the month.

The Academy String Quartette gave the first chamber concert of this season's series on December 8th. They played the Brahms Quartette in B flat major, Op. 76; Schubert's posthumous fragment, and Beethoven's great Quartette in C sharp minor, Op. 131, about which Wagner wrote a eulogistic description as a fanciful illustration of a day in the life of Beethoven. An audience of chamber music devotees showed their genuine appreciation of the splendid work of The Academy Quartette.

* *

THE ORGAN IN BRANTFORD

The *Courier* of Brantford, gave the following appreciation of a recent recital by F. C. Thomas:

"A recital by Mr. F. C. Thomas, A.R.C.O., L.R.A.M., organist of Grace Church, is always looked forward to with the greatest of pleasure. He is such a brilliant exponent of keyboard and pedal at all times, and his Monday night programme at Grace Church was no exception to the general rule. It was a genuine musical treat.

The programme was an admirably balanced one of six numbers and served to display Mr. Thomas' versatility and virtuosity.

Mr. J. Pocock and an invisible choir were responsible for the only vocal number, the Gaul solo and choral Sanctus, "A new heaven and a new earth." This was most effectively rendered. Mr. Pocock has a most promising baritone, and the choir showed artistic training.

* *

Messrs Elkin & Company (Toronto, The Anglo-Canadian Music Co.), publish a charming little pianoforte piece entitled "Rosemary" by Edward Elgar. In style it reminds one of "Salut d'Amour," but it is even simpler in construction, and offers no kind of technical difficulty to the amateur pianist.

NEW MUSIC

Messrs Enoch & Sons, London (Toronto, The Anglo-Canadian Music Co.), have just issued an important new baritone song entitled "The Grey Watch," words by P. J. O'Reilly, music by Donald Crichton. This is one of the finest examples of British song published for many a year. The tuneful and catchy refrain embodies all the boldness and fine spirit of the words. "Drake is standing on the Hoe, looking out to Sea."

Other important songs issued by this house recently are "Good Luck" by Lewis Barnes, the refrain of which is especially applicable to the present time.

"Good luck go with you, Good luck go with you
Where'er you feet may roam may luck go too.
Speed on the sad time, bring back the glad time,
God bless and keep you, and Good luck to you."

"As I went a roaming," words by Helen Taylor, music by May H. Brake, is a good concert or *encore* song that will undoubtedly be in demand during the present musical season. "A Song of a Smile" by Easthope Martin and "Over the Bridge" by Herbert Mathieson are good examples of the modern English ballad and will surely meet with favor in Canada.

English patriotic songs have been issued in great number but none are more singable, or useful in patriotic meetings than two issued by the Enoch house, "The Call to Arms" by Jack Thompson and "Carry On" by Elsa Maxwell. Singers would do well to get in touch with these two songs.

Messrs Edwin Ashdown, Limited, London (Toronto, The Anglo Canadian Music Co.); have just published an important album for pedal organ entitled "Masterpieces for the Organ" embracing compositions by Arne, Beethoven, Chopin, Mendelssohn, Schubert, etc. The album is in oblong form and would make a welcome addition to any organist's repertoire.

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OUR CANADA

The well-known poetess, Lilian Waters McMurty, recently wrote the poem "Our Canada," a text full of national sentiment. It has received a musical setting by that musical genius, Jules Brazil, and his clever interpretation is well deserving the appreciation of the musical fraternity of Canada. Written in three movements, it opens with an andante Maestoso followed by a beautiful twelve eight and finishes with great climax. Chappell and Company, Limited, are the publishers.

"PROS" NIGHT

Massey Hall on January 22nd will be the night when the Canadian Lyceum Association will put on its first concert, and the profession are all working hard to make "their" concert a success. All that can be desired in talent, novelties, humour, has been thought out and procured and the stage that night will look different and the concert will be one away from any other idea ever put forward. To name all who are taking part is impossible, suffice to say that every prominent artist in Toronto will take part and the president, Ruthven Macdonald, and his executive want the profession to get behind this wonderful event and help it along. The programme consists of everything from an organ recital to cartoonists.

* *

MUSIC AND EMOTION

Music's Mystical Truth

By Gerald Cumberland

(*From London Musical Review*)

Men are no longer led into battle to the sound of music; at least, not in civilised countries. Quite recently I heard a three hours' lecture delivered by a captain who had returned from five months' fighting at the Front. He spoke to a roomful of young officers, and he expressed his surprise at the reckless and rigidly obedient manner in which German soldiers, when attacking in massed formation, take the places of those who were shot down. "They are literally mowed down like corn, and though they know that death is certain, they never hesitate for one moment." An idealistic and inexperienced subaltern interrupted: "I suppose, Sir, it is love of their Fatherland that makes them so brave?" "No," replied the captain with a smile, "It's drink. In the old days it used to be music."

That casual remark has stuck in my head ever since, and has compelled me to reflect a good deal. Musicians, and musical people generally, are slow to admit that music is a non-intellectual art, and they deny that it is so emotional as is widely believed. I myself am inclined to the belief that music, in its effect upon most people, is not only entirely emotional and non-intellectual but is absolutely intoxicating. Its effect is similar to alcohol or to sexual passion; it both distorts and reveals; it forces things out of their customary relationship and twists them into new and strange shapes. Those who, like myself, have on occasion taken too much drink will know very well the kind of mental distortion that takes place. The whole aspect of the world is changed;

what before was dark is now light, and small worries drop from one and exist no longer. The relationship between oneself and external things undergoes a radical change, there is a transvaluation of values; one becomes more self-trustful, happier, more generous, more disposed to believe in the beauty of the world. The saying *in vino veritas* does not only mean that when a man is drunk he is more likely to tell you the truth about himself and his feelings. It also means that wine gives a man a truer and deeper vision; it enables him to see things as they really are.

As it is with drink, so it is with music. All good music exalts. If music depresses you, then it is not music but merely wretched pot-boiling stuff. Even the saddest music exalts; witness all the fine funeral marches that have been written. It refines and quickens the emotions; it makes them more vital, more keen. Most significant of all, it gives one a sense of power. I suppose most of my readers must have shared my own experience when listening to great music. The wonderful music has made me feel wonderful; it has made me feel capable of heroism, capable of great intellectual feats. It has lifted me to the skies and given me precisely the same feeling of intoxication that I have obtained from drink. Moreover, when in this state of exaltation it has seemed to me that I have come near to the inner truth of things. (I do not quite know what that phrase "the inner truth of things" really means, but I intend it to imply that sudden momentary glimpse that one sometimes gets into the deeper mysteries of our existence.) My spiritual vision has become brighter and clearer Now this spiritual exaltation is not intellectual, but emotional: it is not intellectual because one cannot express it in words, and one cannot convey to anyone else what it is that one has "seen" or learned when in that state. As a matter of fact, one does not see or learn anything, but one feels that one is on the very verge of doing so. Whether the action of drink on the nerves and on the brain is precisely like that of music, I am unable to say; but the result in both cases is precisely the same.

Now it is commonly held that when one is in a state of exaltation, one is being deluded. It is claimed that so far from seeing more of the truth of things, one sees less; but I myself hold a different view. Take the case of the German soldiers being drugged with rum immediately before a bayonet charge, or in olden days of soldiers being spurred on by music to an attack that must inevitably fail. If there were no drink and no music, it is possible that the charge and the attack would never take place: it is certain that they would be carried out with less daring and rush. The bayonet charge has to be made, and it is vitally important that it should be made without a second's hesitation and a man would be untrue to himself if he failed to make it. It is the state of exaltation that enables him to be true to himself. When in his ordinary condition, he says to himself: "My life is valuable to me; I do not want to die; if I charge cautiously and behind the others my life may be spared." But when he is exalted, either by music or drink, he thinks of none of these things. He says to himself: "My life is valuable to me, but some fine ideal within me demands that I should sacrifice it; by laying down my life I shall gain the greatest thing my life can give me." Which is the true saying, the former or the latter? Surely the latter. It may be true that when exalted a man does not realise the fear that is within him at ordinary times, and to that extent he is deceived; but in losing the truth about a small matter he gains the truth about a much greater matter I hope I have made this clear. To force the point home, let me repeat myself. Exaltation may, indeed does, obscure the truth about the material things of life, but it makes clearer the spiritual.

I have noticed this on many occasions during the last few months. Have you ever been on a route march? If you have not, you will not be able to realise much of what it means. To the only partly trained soldier it means the utmost limit of physical endurance. He carries a rifle, a heavy pack and full kit for fifteen, twenty or even twenty-five miles on a burning hot day. He starts off happy and gay, but at the end of ten miles he is already tired and longing for rest and the songs and jokes that were on his lips when he started are no longer heard. He marches on doggedly, calculating all the while how many more miles he has to go; he feels irritable, and the slightest thing gets on his nerves. The last few miles are traversed in silence; but when half an hour from home the band begins to play, and on the instant he has forgotten his weariness, a song wells up in his heart and he sings as he goes. That may not seem much to you, but it is a great deal. That vibrations of the air should so act on a man's nerves that forthwith he forgets his aching tiredness as though it had never existed is, to me, something of a miracle. Music is a powerful enslaver, but it is one of the most potent aids to energy that man has yet discovered. The pity is, it cannot be used in modern warfare, and there is nothing to take its place save drink, of which it appears the Germans take full advantage.

(To be continued)

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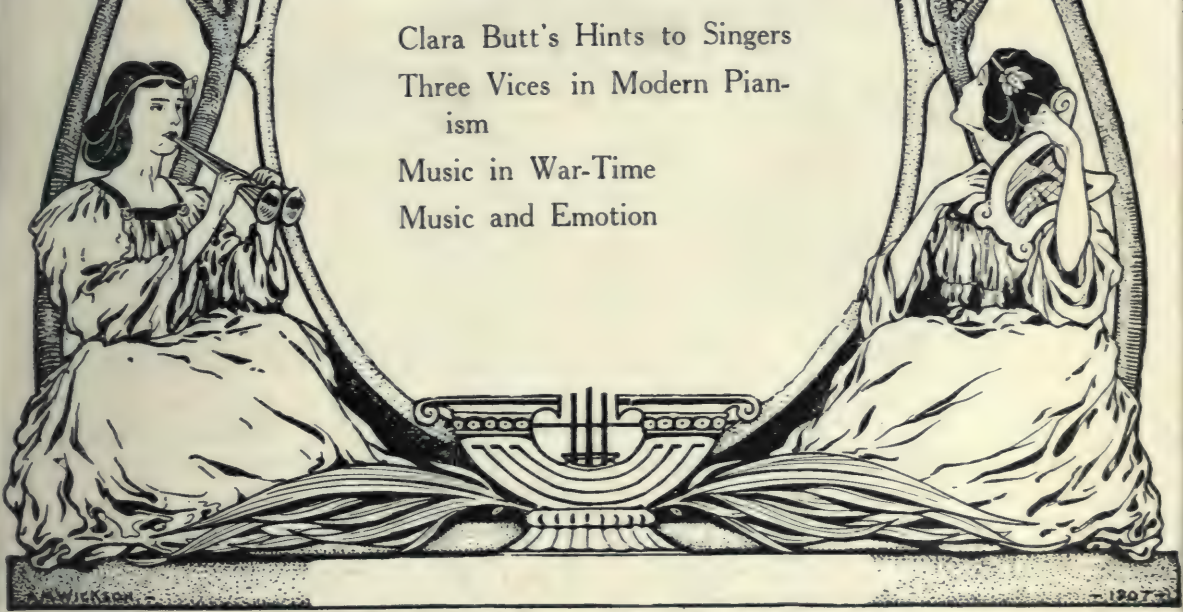

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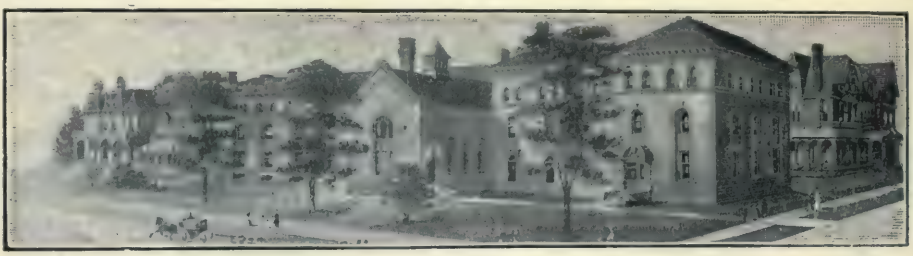

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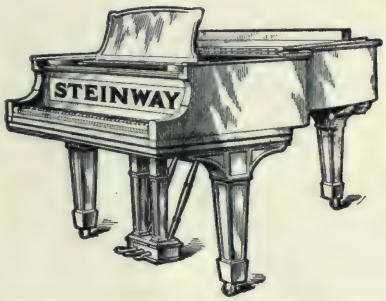

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MADAME EDVINA

IT will be welcome news that Toronto will shortly be favoured with a visit from Madame Edvina, the greatest of Canadian prima donnas, who will appear here in concert at Massey Hall on February 18th.

The announcement is one of the most important made in recent seasons and will recall the days when Mme. Albani used to tour the principal cities of the Dominion with her concert company. Not since Mme. Albani has there been a Canadian singer who has attained such fame and such universal popularity as Mme. Edvina. In fact many Canadians who have heard the new singer at Covent Garden, London, or upon the few occasions when she sang as a guest with the Montreal Opera Company three years ago, are firm in their declaration that vocally and histrionically she is the greatest artist ever born in this country. Like her illustrious predecessor, she is a French-Canadian, born in Montreal and educated at the Convent of the Sacred Heart in that city. She also studied for a time at the convent in London and later removed with her parents to Vancouver. She was living in the Pacific coast city at the time of her marriage in 1901 to the Hon. Cecil Edwardes, and since then she has made her home abroad. It was as recently as 1909, that as Mme. Edvina, a professional adaptation of her real name, that she made her début at Covent Garden, London. Her success was instantaneous. Since then she has been heard in nearly all the important opera houses of the world, including the Opera Comique, and Theatre des Champs Elysées, Paris; the Metropolitan Opera House, New York; the Metropolitan in Philadelphia; the Auditorium, Chicago, and the Boston Opera House.

Heretofore her summer seasons in London and Paris have forced her to sail as soon as her American operatic engagements ended, and Canada has never had a real opportunity to do honour to this famous daughter. However, the suspension of the Covent Garden season, because of the war, has enabled Mme. Edvina

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to remain longer on this side, and so at last her fellow Canadians will have an opportunity of hearing her, supported by a concert company worthy of so distinguished a star.

* *

MUSIC AND EMOTION

Music's Mystical Truth

By Gerald Cumberland

(*Concluded from last month*)

But I had not intended to make this article a discussion of war and music. The point I have in mind is that music is, in essence, emotional. Those who deny this know not of what they speak. Painting is, by comparison, all intellect. One cannot imagine troops being spurred to enthusiasm and recklessness by having placed before them a huge picture of Mr. Sargent's or even of the Hon. John Collier's. There is emotion in painting, but the emotion is always subservient to the intellectual meaning of the particular work. The reason why so many people are at great pains to argue that music is not, simply and solely, an emotional art is that they do not realise that the spiritual life is largely emotional. They do not trust the emotions; indeed, they affect to despise them. To them, intellect is everything. They believe in logic and are hard sticklers for each fact. Facts, no doubt, are useful; but they are the business of the commercial traveller. We who travel in the world of the spirit may safely disregard them.

All sounds are musical to a greater or less degree; but all sounds are not music. Even the sounds of nature are not music, for music is an absurd and arbitrary science. I am writing this article in a little cottage within twenty yards of the sea. I have had the sound of the sea within my ears fourteen hours out of the twenty-four for several months; it is, indeed, so constantly in my ears that I no longer hear it. Though it is not music, it is a kind of music; but no sound that Nature makes is so impressive as the sound that man has made. The wind is feeble and unavailing when compared with the divine ditherings of violins; and a clap of terrible thunder is nothing like so awe-inspiring as the sound of a great gun many miles away. A fortnight ago on a Sunday evening we had a terrific thunderstorm which lasted long into the night and was still muttering along the horizon when day dawned. Six hours later a single gun boomed upon our ears. We could not hear the sound of it, but the vibrations it made compelled all the windows to rattle, and the walls of the house trembled in response. The thunderstorm was nothing; the cannon was everything. The thunderstorm was nothing

because it meant nothing; the cannon was everything because it meant everything. That is why a military band means so much to the soldier. The sound is ordered: it has shape; it has a scientific as well as an artistic basis; it means something. The sounds of Nature mean nothing, for they are inconsequent. We do not know why they come; we do not know why they go. One may stand in the midst of a tempest of wind and wave and remain only duly impressed; but one cannot stand in the midst of a Beethoven symphony without feeling that one is on the utmost edge of destiny and that every sound has significance and meaning.

But once more I have stumbled on a digression. If this article means anything at all (and perhaps it doesn't, it means that music is nothing but emotion; that emotion must be trusted implicity; and that when we are exalted we are nearer to the eternal truth of things than when we have, as the counter-jumpers say, "all our wits about us." I write this article on the eve of going to the Front. Soon I shall hear even greater and more significant sounds than even Beethoven imagined, but it will be beyond my power or any man's power to convey to you the things I shall hear.

* *

HINTS FOR YOUNG SINGERS

By Clara Butt

From the *Century Opera Weekly*

Editor's Note.—*No living singer has equalled Madam Clara Butt in point of popularity among English-speaking people. Her success has been due chiefly to the fact that she disregards the fads and the snobbish hypocrisies of the modern schools of music and sings only those songs which experience has taught her are best adapted to her voice and most pleasing to a majority of her hearers. This honesty and steadfastness of purpose are admirably reflected in the article which Madam Butt has written for the "Century Opera Weekly."*

To all aspiring vocal students it must be obvious that splendid good health is indispensable to the singer. There have been one or two singers who have suffered physical afflictions, but they have had tremendous difficulties to overcome to succeed in spite of these unfortunate drawbacks. In fact, if a young singer is ambitious, she may be able to overcome those very disabilities by the physical exercise which the study of music in its broadest sense involves. Attention must be directed primarily to raising the physical condition to the high standard that fine singing demands. I believe that the right spirit will go far toward surmounting physical obstacles which seem well-nigh impassable. It is no exaggeration to say that nine-tenths of the successes in all branches of artistic work are due to the inextinguishable fire that burns in the heart and mind of the worker and provides inspiration and courage to conquer all obstacles.

The cruel part is that many aspire to be great singers who can never possibly have their hopes realized. Natural selection seems to govern the matter. The unlikely candidate is frequently the real success, while the most promising aspirant becomes the direst failure. My husband and I are frequently asked to hear voices and pass judgment on aspiring novices, and we have witnessed much hard, earnest work carried on by students who have no real reason to hope for success.

To the experienced singer the eternal question, "At what age shall I commence study?" is always amusing. If the singer's spirit is in the child nothing will stop his singing. He will in most cases be guided by an all-providing nature that makes his untutored efforts the very best kind of practice. The average child comes into the better part of its store of wisdom through mimicry, a fact which emphasizes the importance of placing a musical child in the right atmosphere to develop its natural gifts. Let it hear good music to the exclusion of bad; for its tastes and gifts will be governed accordingly. This is a branch of the vocalist's education that may begin long before the actual lessons. It is never too early to acquire musical taste and knowledge.

When actual, technical study finally begins, I again urgently recommend the natural method as opposed to artificial "systems." In my own case, I was fortunate in having as my first teacher a man too thoroughly blessed with common sense to have any "tricks." He had no fantastic way of doing things, but merely listened for the good points in my voice and detected faults, which he explained to me and showed me how to overcome. The principal part of the process was to make me realize mentally wherein I was wrong. I am convinced that his method of just letting the voice grow with normal exercise and without excesses was the best way for me. Surely it was better than hours and hours of theory. I do not mean that the student can slight the necessary preparatory work. Solfeggois and scales are extremely useful. But the theory of singing has been a battle-ground for conflicting ideas for so many years that it seems far better to start real singing at the earliest possible moment and not devote years to theorizing over a matter upon which equally competent masters seem unable to agree.

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My husband and I both believe it advisable for the student who would sing in a foreign language to study for a time, at least, in the country in which the language is spoken. Only thus does one get the flavour of intimacy. On the other hand, English is as singable as any language in existence. We are both champions of songs with English texts, and we never fail to make such numbers an important part of our programmes.

It has been the dream of my life to see opera in English well performed and placed upon a secure and permanent basis. New York seems at last to have realized this dream. The success of the experiment at the Century Opera House thus far points to geat things in the future. Even now there is no longer any doubt as to the fitness of the English language as a medium for song. The large and enthusiastic crowds that have flocked to the performances have proved that the public in general would rather *understand* an opera than to have the doubtful pleasure of hearing it as it was originally written. But, in addition to this, the singers have made it clear that the careful enunciation of a well-translated text leaves little to be desired from the artistic point of view.

Since, therefore, even the operatic field is now open to American and English singers, my final word of advice would be, "Sing first of all in your own language and for your own countrymen, and your popularity will be assured."

* *

THREE VICES

By Francesco Berger

From *The Monthly Musical Record*

There are three great vices in modern Pianism; but, of course, the really great Pianists are free from them. The Paderewskis, the Carrenos, the Busonis, and a few other Pianists of the front rank, are not guilty of the faults which will be here pointed out. But the majority are, and not only Amateurs and Students. Possibly they commit these faults "unawares"; the ears of the present generation have become so accustomed to them as no longer to detect them. But they are flagrant offences nevertheless. No. 1 is the "una corda" nuisance; No. 2 is the "tempo rubato" nuisance; and No. 3 is the "arpeggio chord" nuisance.

Who the culprit was that first introduced "the soft Pedal" I do not know; but if he had been hanged, drawn, and quartered, it would have served him right, and I wish I had been there to witness his execution. The tone-quality which it produces is tinkling, simpering, lisping, and

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therefore totally undesirable and unmusical. It is only tolerable when used in combination with the other Pedal; so used, it provides the performer with a third tone-colour, the other two being: loud Pedal, and no Pedal. Used by itself, it is an abomination.

But some ears like abominations, as some palates do. "There is no accounting for taste," as the Laplander said when he emptied the bottle of anchovy sauce into his ox-tail soup. The *una corda* alone has a bastard tone, far removed from the rich, sonorous quality which, even in *pianissimo*, we extract from that noble instrument, the Pianoforte. It is also an "effeminate" one—and by this definition no depreciation of womankind is intended. Every sensible woman knows how wide is the difference between "feminine" and "effeminate." To be "feminine" is to possess qualities which command our respect and appeal to our finest susceptibilities; to be "effeminate" is to be lackadaisical, affected, morbid, decadent.

But the worst of *una corda* is, that instead of being used on occasion, for the benefit of those who like their ox-tail mixed with anchovy sauce, it has come to be used in the place of playing *piano*. In other words, whenever the modern Pianist wants his music to sound *piano*, instead of moderating his tone by moderating his finger-pressure, he pops down the "soft Pedal," continues to play as before, and trusts to his foot to do for him what he does not attempt to make his fingers do. And this "shutting off the steam" he will repeat half a dozen times in the course of a page of music, so that the keyboard is continually on the shift, his fingers climbing over their unsteady foundation like a man ascending the moving platform at a Metropolitan Railway station. By always relying upon this pedestrian application, the player eventually loses all ability to play *piano* with his *fingers*. It is for him a "refuge of the destitute," like the workhouse; but no self-reliant person would select that residence by choice, and the *una corda* should be left to the broken-down.

Even such a musician as Schumann could not resist the allurement of this wicked "Lorelei" who sings for the destruction of the artist; for he has specially prescribed the use of it in more than one of his Compositions. But then, we know that Schumann was no judge of tone-colour, for he loved holding down the loud Pedal through a variety of conflicting harmonies, and amused himself in that way when alone with his Piano. Perhaps if Clara had provided him with ox-tail

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he would have asked if she had remembered the anchovy sauce.

With all its objectionableness, it might be tolerated in the few (very few) cases where the Composer *himself* has indicated its use. It is its employment where no such direction by the Composer exists, that is objected to. As far as the present writer's memory serves him, neither Clara Schumann, Bulow, Rubinstein, nor Thalberg, indulged in it; they would have scorned it as *not legitimate*. Liszt *may* have employed it but to such as he any and all means of effect may be readily conceded, though even he would have shrunk with horror from importing it into a Bach fugue, or a Beethoven Sonata.

The "rubato" is the twin-abomination of modern Pianism. Why cannot players of to-day put all their "meaning" into their performance without such frequent interference with "pace?" It amounts to little better than a "trick" to give way to these spasms—a trick that has been preached against by many of our greatest authorities. There is indisputable record that CHOPIN discouraged *rubato* playing in his pupils, however much his Compositions *seem* to suggest it. SAINT-SAENS (no mean authority) allows but very little of it in his printed Works or in his own playing; SCHUMANN and MOSCHELES particularly warn against it. It argues but poor virtuosity not to be able to play without constant unsteady *tempo:* the really competent Pianist can get his full meed of effect with hardly any of it.

There remains one other besetting sin of which most young players are guilty, and that is the almost invariable addition of *arpeggio* to their chords. I am afraid that a certain distinguished Pianist of the recent past (a fine Artist, a cultured Musician, and a man of most reliable taste) set the fashion which we, of to-day, have cause to deplore. If we carefully examine any *good* edition of the Classics (and there are plenty of them) we shall find that Composers have clearly defined, for the benefit of all and sundry, where and when they wished their chords to be played *arpeggiato*, and from the fact of their having done so in certain places, it is surely to be inferred that they do *not* want their chords in other places to be played that way. It is a fault which is often committed unconsciously, and on that very account needs a special "look-out" for its avoidance.

I once knew a young Pianist who had made a name for himself, and held an appointment as "Court Pianist" to an Empress. He went to play to Thalberg, and begged for a candid opinion of his ability. The veteran master, habitually generous and encouraging, could find nothing more satisfactory to say than; "My dear boy,

you wear out the Pedals; you never play in time; and you imagine you are playing the Harp. Go home, and come back to me in a week. By that time I shall have had a cork inserted under each Pedal, so that it shall not work, however much you may press it. I will have a *metronome* going while you play your Chopin to me. And for every chord that you strike *arpeggio* I will make you swallow a pill."

The young man never went near Thalberg again!

* *

THE LATE J. CUTHBERT HADDEN AND HIS HUMOURS

By Joshua Bannard

(From *London Musical Opinion*).

Church music is cram full of incident. Mind I do not say that the average layman agrees with me. It is more than probable that he does not. But if it has ever been your lot to put in any length of time at the keyboard, then you can vouch for the truth of the statement, for organists have to be regular in their attendance and ought to know.

Mr. Hadden was a frequent contributor to this paper; a critic of life, letters, and music, and an organist for something like a quarter of a century. It is the purpose of this article to recount some of his experiences during that period.

"My first appointment," wrote Mr. Hadden, "was at a church where the organ was blown by a hydraulic engine. It was rather an erratic machine, and used to leave me without wind at the most critical moments. The choir got accustomed to its vagaries, and when the organ suddenly stopped they went on as if nothing had happened. One Sunday morning we were singing the hymn 'Blest be the tie that binds,' the wind failed me at the second verse, and the choir proceeded. Presently the bellows' indicator at the keyboard showed that the wind was returning, and, all unconscious of humour, I struck in at

This glorious hope revives
Our courage by the way."

His first appointment was to a church where the organ was just being built. A harmonium was in temporary use. Owing to the necessary structural alterations the pulpit gas lights had been removed and a lamp was substituted. For some reason—pure cussedness probably—the lamp went out, just as the preacher gave out the hymn before the sermon. The beadle noted the contretemps from his pew by the door, and as he presently came up the passage with a couple of lighted candles, the choir sang:

And in earth's darkest place
Let there be light.

One summer J. C. H. took his holiday in a remote village in the south of England; the Baptist Church organist suggested that the visitor might relieve him for a Sunday, and this he agreed to do. It so happened then an American divine, the Rev. C. R. Moses, of Virginia, was down to preach. Mr. Moses, it appeared, had just been visiting the beautiful regions around Mountain Lake. Towards the close of his sermon he gave, by way of illustration, a vivid description of the scenes which he beheld; and when he had done he announced the hymn, "There is a land of pure delight." All went well until the last verse was reached:

Could we but stand where Moses stood,
And view the landscape o'er.

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Need it be said that the choir bordered on a breakdown, and that the congregation were likewise affected with merriment?

"Coincidences," said Mr. Hadden on one occasion, "coincidences arise out of certain observations in the sermon or the prayers, or from the nature of the pulpit intimations." He spoke from experience. He was playing one Sunday when a special petition was offered up for the recovery of the Prince of Wales (known to later history as King Edward VII.) who had met with an accident to his knee-cap. The minister could scarcely have thought of it, for he had the character of being a most solemn person, but at the end of the prayer he actually gave out "Courage, Brother, do not Stumble." On another occasion an address on "The Personality of Satan" was followed by the hymn, "We shall know each other better." 'Tis to be hoped not, was the organist's mental reflection, as he coupled swell to great,—he confessed as much afterwards. He himself had chosen the hymn: of course, in ignorance of the minister's theme.

Mr. Hadden was possessed of a good many intimation "funniosities", one of which I quote here. It seems that this particular minister was possessed of the knack of giving out the number of the last psalm, paraphrase or hymn, then reading the intimations, and finally the first two lines of the singing to follow. To add to the occasional incongruity he always spoke hurriedly and made all the announcements at a run. He was no respecter of punctuation marks as we say. One Sunday the thing went this way: "We will conclude the public worship of God at this time by singing the first four verses of the forty-second paraphrase—I will visit on Tuesday the persons living in—

Let not your hearts with anxious thoughts
Be troubled or dismayed."

The same well-meaning old gentleman (yes, I believe him to have been well-meaning although I never knew him) once informed his congregation that so-and-so would "preach here next Sunday, morning and evening," following up his intimation by quoting the opening words of the next section of the service without observing breathing marks, "Lord bless and pity us."

Organists sometimes—only sometimes—follow their clerics home. Notice they rarely accompany their black-coated brethren out-of-doors. The clerics go before and the ministrels follow after. It was in this way that Mr. Hadden visited his vicar after service one evening. Another minister, also a visitor—and a frequent one—said grace. He was possessed

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of two forms: if he saw champagne glasses on the table, he began "Bountiful Lord!" if he saw only claret glasses, he said "Gracious God! we are unworthy of the very least of Thy mercies." "Yes," said Hadden, "he was an out-and-out wag. He once asked his people to sing 'Art thou weary?' after an eighty minutes discourse."

* *

MUSIC IN OTTAWA

THE most important musical event in our year and the one most anticipated by all musicians is the Ottawa Symphony Orchestra Concert which took place January 20th in the Russell Theatre. The concert was under the patronage of Their Royal Highnesses who were present as well as H. R. H. Princess Patricia and a brilliant suite.

In a splendid programme including the Tschaikovski E minor Symphony the orchestra showed marked improvement. Donald Heins is a temperamental conductor, and succeeds in conveying his own vivid personality to his players.

The concert was made the occasion of presenting for the first time a group of Three Lake Pictures by Mr. Heins, which were well received and bid fair to be popular. Mr. Geoffrey O'Hara, tenor, of New York, was the soloist. Mr. O'Hara is not a stranger to Ottawa having been at one time soloist in all Saints Church. Since that time his musical purview has been broadened and he sings with an authority and finish that make his singing delightful. He presented two groups of songs and was enthusiastically applauded and recalled.

Harry Lauder, the inimitable, sang to a packed house in the Russell Theatre, January 26th. War seems to be unable to keep the public from concerts and it is well so otherwise life would be too full of the sombre hue.

Ottawa again had the pleasure of hearing Katharine Goodson, thanks to Mrs. A. D. Cartwright's forethought and energy. Madame Goodson is so great a virtuoso, so sincere an artist and possesses such a charming personality that she has an enduring hold on all who have heard her. The concert is under the patronage of Their Royal Highnesses The Duke and Duchess of Connaught. Half of the proceeds were given to the prisoners of war fund. The concert was given January 27th in the Chateau Laurier.

PROGRAMME:

Pastorale, Capriccio.. ..... *Scarlatti*
Sonata in C sharp minor (Moonlight) Op. 27, No. 2 ..... *Beethoven*

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Nocturne in G Major, Op. 37, No. 2 ..... *Chopin*
Five Studies: Op. 25, No. 1 in A flat, Op. 25, No. 3 in F major, Posthumous No. 2 in A flat, Op. 10, No. 7 in C major, Op. 25, No. 9 in G flat .....
Waltz in C sharp minor.....
Scherzo in B flat minor, Op. 31 .....
Romance in A flat, Rigaudon, Op. 23, No. 1 .....
..... *Hinton*
March Wind ..... *McDowell*
Song without Words in F ..... *Mendelssohn*
Rhapsody No. 2 ..... *Liszt*

The Orpheus Glee Club will give its annual concert in the Russell Theatre February 8th, under the direction of Mr. Jas. A. Smith who founded the Society and has brought it to its splendid state of efficiency.

With a chorus of sixty voices an usually ambitious programme has been arranged including "Around the May Pole Tripping," "By Babylon's Wave," "Turn Ye to the Sea," "Sisters of The Sea," and Sir F. Bridge's "The Flag of England." Mr. and Mrs. Frederic Wheeler of New York, tenor, and soprano, are the soloists. Mr. Wheeler appeared with the Society last year creating a most favourable impression and Mrs. Wheeler comes with very high praise. Their Royal Highnesses have given their patronage and the proceeds will be devoted to the patriotic work of the Madeleine de Vercheres Chapter of the Daughters of the Empire.

The McKechnie Music Co. besides supplying a full equipment for the 38th Battalion and the 77th have now on hand another contract to supply the Canadian militia with 750 Guards model snare dums, sticks and drum bags. It is gratifying to see one of our local firms supplying goods for which it has hitherto been thought necessary to send abroad. It is also a tangible evidence of the esteem in which the McKechnies are held.

W. MacDonald to whom we are indebted for a great deal of excellent music announces a

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Song of the Nativity, Cantata Brevis (Christmas), Schirmer.
Nearer My God to Thee, Solo, H. W. Gray Co. (Novello).
I Need Thee Every Hour, Solo, C. F. Summy.
A Song of Victory (Easter), Solo, Three keys, O. Ditson Co.

All Subscriptions, Communications, etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

concert by Madame Edvina in the Russell Theatre February 3rd, and the New York Symphony Orchestra February 16th. Mme. Edvina is well known here and pleasantly remembered by her memorable appearance in Tosca with the National Opera Co.

Miss Evelyn Starr, the talented young Canadian Violinist, will be the soloist with the Damrosch Orchestra.

Ottawa musical events are being well looked after. A new impressario, Mr. Harry C. James of the Martin-Orme Piano Co., announces a concert in the Russell Theatre here February 29th. This is Mr. James' first venture and if successful he tells me Ottawa will be visited by a number of equally attractive events.

Leginska, the famous young English pianist, who has created such an intense sensation in Boston and a concert by Dora Gilison, the famous English soprano of Covent Garden, are two musical events talked of but not yet publicly announced.

J. Percival Illsley, Cantab., organist of St. George's Church, Montreal, gave a Lecture before the Alumni of the Rideau F. Convent on Literature and Music on January 26th before a very large audience. L. W. H.

* *

HAMILTON NOTES

Two programmes of exceptional interest have been given under the auspices of the Duet Club this month. One was given on January 5th by the members of the Toronto Musical Club.

One of the most enjoyable numbers was the Prelude in E minor, by Rachmaninoff as played by Mrs. Zollner Kinghorn. The other programme was given by the members of the Duet Club themselves at their regular meeting on January 19th, as follows: Piano (*a*) Hungarian Dance, Bohny; (*b*) Prophet Bird, Schumann; Vocal Trio, Star of Destiny, Brahms; Piano Quartette, Overture "Coriolanus," Beethoven; Vocal Duet, From the opera Rose Cavalier; Chorus, Ave Maria, Brahms.

Mr. Hewlett gave his usual organ recital on January 8th, with a miscellaneous programme, the number most enjoyable being "Finlandie," by Sibelius, which was very effective. M. H.

* *

Mr. F. S. Welsman announces his next pupils' recital for the evening of February 17th, in the Toronto Conservatory of Music. An attractive programme has been arranged and will include the following compositions by Chopin: Concerto in E minor, Sonate in B flat minor, Scherzo in B flat minor and a group of Etudes.

WILLIAMS' 67TH ANNIVERSARY

The public was reminded January 20th in a very pleasant manner of the fact that the R. S. Williams & Sons Co., Limited, are sixty-seven years old. To celebrate their sixty-seventh birthday, the Williams firm held a series of novel recitals, and presented many interesting exhibits to the hundreds of visitors that passed through their building during the day. Musical instruments of every description, and from over twenty-five of the world's greatest makers, were shown in the Williams building, and their policy of not confining themselves to any one line, but securing the best in each field, affords wonderful opportunity for comparison and test. They are the only firm handling both the Edison and Victor phonographs. They handle nine different makes of pianos and player-pianos, including the Williams, Chickering, Apollo, Solo-electric and Martin-Orme. Mr. Williams' collection of rare old violins is the finest on the continent. They have the greatest variety in connection with small instruments in Canada, and are supplying most of the overseas battalions with band instruments. The recitals on the main floor were the chief attraction to those musically inclined, and the tone tests given by Arthur Ely on the violin, Edward Hall on the flute and Roy Webster on the 'cello in conjunction

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with Mr. Edison's new diamond disc phonograph, amazed the hearers. A novel invisible tone test was given, when Mr. Grey, a local pianist, played "High Jinks," after which the Apollo Solo-electric repreated by itself the same piece exactly as if played by hand. The Williams firm received congratulations from all over the country on their sixty-seventh birthday.

* *

FROM THEODORE THOMAS

HE CLEARED UP A DISPUTED POINT *re* HANDEL'S "SAMSON"

THE following letter from the famous conductor, Theodore Thomas, may be interesting to choir conductors:

New York, March 18, 89

Mr. E. R. Parkhurst,
Dear Sir,

In reply to yours of March 12th, I can give you the following information.

The original score of the chorus "Fixed in His Everlasting Seat" from the Oratorio, "Samson," by Handel, contains no marks of expression—neither p. nor F. nor are there any marks of expression in the piano arrangement made by Dr. John Clarke of Cambridge, published 1810—an edition highly estimated and followed by all later editions. In Handel's score the word "Jehovah" given by (Alto, Tenors, and Bass) is accompanied by the Bassi of the Orchestra, while "Great Dagon" is given by the Trebles and Bass only and supported by the First and Second Oboes alone. This contrast seemed to satisfy Handel.

Yours truly,
(Signed) THEODORE THOMAS.

NOTE.—The late Theodore Thomas' letter as printed above was in answer to an inquiry made by the Editor of this magazine prompted by a discussion that arose as to Dr. Torrington's reading of the great chorus in Handel's "Samson." Dr. Torrington contended that there were no dynamic directions in the verse, and the inquiry proved that he was right. Theodore Thomas' autograph letter is now in the possession of Mr. R. S. Williams, Toronto, and has been added to his rare collection of autograph letters of famous musicians.

* *

THE Elgar Choir of Hamilton, announce their 11th annual concert on February 10th, with Percy Grainger as soloist. The Choir go to Brantford on February 15th.

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TORONTO MUSICIAN FREED FROM GERMAN PRISON CAMP

HARRY M. FIELD RETURNS TO LONDON FROM RUHLEBEN—SEVERAL CANADIANS REMAIN IN THE CAMP

Special Cable to *The Mail and Empire* from a Staff Reporter.

LONDON, Jan. 18.—Harry Marshall Field, professor of music in Toronto for many years, and more recently a resident of Dresden, has returned to London after being released from Ruhleben prisoners' camp. He is in good health, although liberated as being unfit for military service owing to a defect in one foot. He confirms the stories of poor food supplied, and the wretched housing conditions suffered by the prisoners, and refutes the statement recently made to *The Mail and Empire* by Dr. Ella Scarlet-Synge, of Vancouver, who after crossing Germany and visiting several concentration camps declared that the stories were untrue or exaggerated. Some amelioration has taken place, says Mr. Field, since a system of self-government was inaugurated in the camps, but the food is still so meagre that the men are largely dependent upon parcels sent by friends. Mr. Field maintained himself in good health owing to special permission given him to buy meals and take regular dumb-bell exercise. A number of the prisoners, although British subjects, were unable to speak English, and were pro-German in their sympathies. Friction between the two groups led to a challenge to declare their respective sides, and some declared themselves pro-German in the hope that they would derive some advantage, but the soldier guards expressed scorn for these and admiration for the men who had remained loyal to the British flag. Among the Canadians still at Ruhleben are Messrs. Ernest McMillan, son of a Toronto clergyman; Ketchum, of Port Hope; Bell, of Halifax, and Millington, of Ontario. Mr. Field, who had an extensive clientele in Dresden, with musical engagements in Berlin before the war started, is well known in Toronto, where his mother and other relatives live.

* *

NATIONAL CHORUS CONCERT

DR. HAM and his National Chorus won distinguished honours at their concert at Massey Hall on January 18th. There was a large and fashionable audience, and the concert was under the immediate patronage of the Duke and Duchess of Connaught and the Princess Patricia; the Lieutenant-Governor and Lady Hendrie were present. The verdict last night was apparently that the concert was the supreme achievement of Dr. Ham's society. There have been more pretentious concerts enlisting the assistance of renowned orchestras, but the chorus, whose programme was nearly "a cappella," have never shone to greater advantage in the pure musical essentials of ensemble singing. The women's voices were of delightful quality, sweet and transparent and true of intonation, and excellent in technical execution, while the men's section was exceptionally rich and mellow in tone, without a suspicion of stridency or coarseness, the basses being exceptionally fine. While the concert was over a few minutes after 10 o'clock, there were too many choral numbers to notice individually. One may, however mention Tschaikovski's "How Blest Are They" for its delicate tone shading and blend; Bortnianski's "Cherubim Song," as adapted and arranged by Dr. Ham; Janeyef's "Sunrise," the old Swiss hunting song for men's voices, which revealed their distinction to advantage, and Elgar's "Death on the Hills," a triumph of subdued effects for the semi-chorus in the last two verses, and of light and shade throughout. One can also add Beale's Madrigal, "Let Us Join the Roundelay," and as a fair specimen of ensemble work, Coleridge-Taylor's "The Lee Shore."

Two effective accompanied numbers were Elgar's "It Comes From the Misty Ages" and "Land of Hope and Glory."

Patriotic features of the evening were the Russian National Anthem, the "Marseillaise" and "O Canada" and "The Last Post" by the buglers of the Q.O.R.

The soloist was the English tenor, Morgan Kingston, whose introduction here was indeed welcome, and who made a conquest of his hearers. He has a smooth lyric voice, with a reserve force upon which he can draw for occasional dramatic expression, well-controlled production, and appealing interpretation. These merits were shown

in his first number, "The Flower Song" from "Carmen," into which he put passion that did not run into extravagance. He was felicitous in his rendering of Coleridge-Taylor's "Thou Art Risen, My Beloved," and pathetic in Lambert's "She is Far From the Land Where Her Young Hero Sleeps." Other songs of his, all marked by distinctive excellence in expression, were Blumenthal's "An Evening Song," Leslie's "Annabelle Lee," and Sullivan's "The Sailor's Grave."

* *

N. Y. SYMPHONY ORCHESTRA

A RECORD audience greeted the return of the New York Symphony Orchestra, January 10th, at Massey Hall. The seats in the regular auditorium were taken, in addition to several hundred seats on the platform at the back of the orchestra. Mr. Walter Damrosch has now a splendid organization under his conductorship. In their rendering of the programme they revealed super-excellence in refinement of tone quality and technical efficiency. One has not heard more beautiful gradations and quality of tone from brass and wood wind than were in evidence last night . As for the strings, they sang with vocal unity and with brilliancy of execution and most exquiste delicacy in alternation. Their opening number was Tschaikovski's symphonic poem, "Manfred," a setting of Byron's poem. The music cost the composer an infinity of pains, but one can hardly say that the effect is commensurate with the effort. The instrumentation gives great scope for the illustration of the superb merits of the Damrosch orchestra but musically it is for the most part vague in idea, and the composition might, with equal appropriateness have been given a different title. The third movement "Pastorale," was perhaps the most obvious in its suggestion. The descriptive sketch "On Hearing the First Cuckoo in the Spring," by that clever Englishman, Delius, was a morvel of delicate, soft *nuances* from the orchestra. And still another achievement in the same line was the Berblios "Queen Mab," a musical conception of an excerpt from shakes peare's "Romeo and Juliet." The Jarnfelt Prelude, with its transparent tunefulness proved, of course, a most warmly received number and was delightfully played. The orchestra had the potent assistance of Mischa Elman, as violin soloist, his first appearance since his retirement at the commencement of the war. His principal number was Lalo's "Symphony Espagnole," in which he showed that his temporary rest had broadened and developed his art. In limpid fluency of his florid work and in the dignity of his singing tone and style, Elman has advanced. He was accompanied by the orchestra with unfailing sympathy He was recalled seven times and was forced to give an extra number. Later in the evening he gave Chopin's Nocturne No. 2, presumably his own arrangement, and Sarasate's "Caprice Basque," and in response to the tumultuous encore demand Schubert's "Ave Maria." Manager Withrow announces that he will bring back the orchestra on March 16th, with Josef Hofmann as solo pianist.

* *

BOSTON GRAND OPERA COMPANY'S RETURN

THE Boston Grand Opera Company paid Toronto a brief return visit, January 18-19, appearing at the Royal Alexandra. Once more they won general praise by their finished and effective productions. They gave "I Pagliacci," with Felecia Lyne as *Nedda*, Zenatello as *Canio*, Thomas Chalmers as *Zonio;* "Mme. Butterfly" with the clever Japanese singer Tamaki Miura in the title rôle and Riccardo Martin as *Pinkerton*, "La Bohème" with the charming English soprano, Maggie Teyte, as *Mimi*.

The Pavlova Russian Ballet contributed Delibes' *ballet d' action*, "Coppelia," "Snow Flakes" with Tschaikovski's music and a group of Spanish dances.

* *

CANADIAN LYCEUM ASSOCIATION

THE first annual concert of the Canadian Lyceum Association (the "Pros") given on January 22nd, in Massey Hall, was a big success, about 3,000 people being in attendance. The stage was beautifully decorated with ferns and palms. The principal numbers of the programme were as follows: Duet, Ida George Elliott and Hartwell DeMille; male chorus, St. Andrew's Glee Club, under baton of E. R. Bowles; duet, Olive Casey and H. Ruthven McDonald; pianologue, E. Jules Brazil; baritone song, "For Canada and Old England," Donald C. MacGregor; humorous skits, songs and sketches by Joe Williams, Harvey Lloyd, Fred Perrin, Will J. White, Bert Lloyd, Wm. McKendry, Will Spencer and Art Edwards; elocutionary numbers by Miss Maude Relyea, Miss Mildred Walker; piano sextette, Messrs. Bowles, Pasmore, Brazil, Spence, MacKay and Hilda Buckingham; baritone song, Marley Sherris; tenor solo by Will Moore; duet, Gladstone Brown and Frederick Phillips. There were eighteen other numbers, too numerous to mention separately, all of which were excellently rendered. The officers of the

association are: president, Ruthven McDonald; vice-president, Hartwell DeMille; secretary, Bert Lloyd.

* *

PERSONALIA

Mr. Edwin McKinley, who has recently been added to the staff of the Hambourg Conservatory of Music was assistant to the late Elliott Haslam. Possessing a tenor voice of unusual quality and compass, which has received much favourable comment from both press and public, he was perfecting himself with Professor Haslam for teaching. Mr. McKinley, who is soloist at Chalmers Presbyterian Church, is from St. Catherines, where he is very well known both as a teacher and singer.

* *

Congratulations to Ald. Donald C. MacGregor, the first professional musician elected to the Toronto City Council.

* *

VICTORIA COLLEGE GLEE CLUB

The Victoria College Glee Club, male voices, under the direction of Mr. E. R. Bowler, gave a very popular concert January 28th, in University Convocation Hall, before a large audience. The club sustained their reputation for smooth, well-blended tone, in "Scots Wha Hae," Lacy's "Pickaninny Lullaby," Wagner's "Pilgrim's Chorus," "Annie Laurie," and Fletcher's version of "The British Grenadiers." Their singing was recognized by enthusiastic applause. The assisting talent consisted of the favourite Adanac Quartette, whose rendering of Walford Davis' "Hymn Before Action" and Tosti's "Goodbye" had a seizing effect. Miss Edith Cocking and Mr. R. H. McDonald gave variety to the programme with several pleasing recitations. Messrs. Hollingshead, Blight and Dixon of the Adanac Quartette contributed a duet and solo, which were outstanding features of the concert.

* *

TORONTO STRING QUARTETTE

The Toronto String Quartette gave a very interesting concert January 28th, in Conservatory Music Hall. Their programme included Grieg's Unfinished Quartette in F major, an appealing fragment, rich in suggestion; the Beethoven Trio, Op. 9, in G major; three pieces by Percy Grainger, including the Irish reel, "Molly on the Shore," and an arrangement by Leo Smith of "The Banks of Loch Lomond." One can summarize by stating that all these numbers were played with distinction of style and interpretation and unity of ensemble.

THE ORATORIO SOCIETY

The Oratorio Society, under the direction of Dr. Edward Broome, gave a very suggestive rendering of Handel's "Messiah," December 30th, in Jarvis Street Baptist Church. The great choruses, which are a feature of the work, were rendered with fine musical quality of tone and excellent gradation of dynamics. The soloists were Miss Winifred Henderson, soprano; Mrs. Hallman Schell, alto; Mr. Gladstone Brown, tenor, and Mr. Arthur Brown, bass. The solo work in every case was rendered with sincerity of expression, and good musical finish of phrasing and technique. One may specially mention the interpretation of Mr. Gladstone Brown in the recitative "Comfort Ye," which can be praised from every point of view. One can also pay tribute to the singing of Miss Henderson, Mrs. Schell and Mr. Arthur Brown. Mr. Joseph E. F. Martin, of Montreal, organist, played with his accustomed skill and judgment, and Dr. Broome conducted with an interpretative reading of the music that was free from modern erraticism and yet not too conservative.

* *

KNOX CHURCH CHOIR CONCERT

The Knox Church Choir of 85 members under the direction of Mr. H. M. Fletcher on January 17th gave in the Technical School an attractive concert, the programme of which included several patriotic numbers, which were meritoriously rendered both in regard to tone quality and light and shade. The assisting artists were Jessie Alexander, reader, Miss Irene Chivrell, mezzo-soprano, a talented pupil of Mr. Fletcher, Arthur Sawyer, a brilliant pianist, pupil of Dr. Harvey Robb, and Messrs. E. W. Wilson and Norman Hooke in a vocal duet, all of whom were cordially received.

* *

O'SULLIVAN VIOLIN RECITAL

Miss Julia O'Sullivan, the gifted Toronto violinist, on January 24th, gave her first recital here since her return from Russia and Germany, where for two years she received the professional instruction of the celebrated violin teacher, Leopold Auer. Foresters' Hall was well filled by a representative society audience, and the young artist won a pronounced triumph. Miss O'Sullivan, in a varied programme, proved that she has gained in breadth of tone, authority of style, and certainty and scope of technique. Her bowing was firm, free and academic. Her first number, the Chaconne by Vitali, an Italian composer of the 17th century vigorous music, full of dignity, but yet with an expression oc-

casionally quaint, illustrated the merits already mentioned. In a modern composition, Saint-Saens' Concerto in B minor, Miss O'Sullivan revealed warm temperament and a command of fine *nuances* of tone. A seizing piece was Linding's Serenade for two violins and piano, in which she had the valuable co-operation of Rudoph Larsen, violin, and Ernest Seitz, piano. This number made a great impression. Smaller numbers, delightfully played by Miss O'Sullivan, were Fibich's "Poeme," the Cartier Kreishler "La Chasse," and Wieniawski's "Polonaise."

Among the floral offerings Miss O'Sullivan received was a splendid bouquet of roses, the gift of Mrs. R. S. Williams.

* *

ANOTHER BANDMASTER MUS. BAC.

To the Editor:

On page 192 of the January issue of Musical Canada under heading of "80th Battalion Band Gets Crack Conductor," you make the statement that Lieut. H. A. Stares, Mus. Bac., is the only military band conductor in Canada to have been honoured with the degree of Bachelor of Music.

This is emphatically not the case as Lieut. Charles O'Neill, conductor of the Royal Canadian Garrison Artillery stationed at Quebec was granted the degree of Bachelor of Music at McGill University after having passed during the three years previous the successive examinations for that degree and passing them brilliantly.

Mr. O'Neill previous to coming to Canada to take charge of the Quebec band was one of the most brilliant students at Kneller Hall, the military training school for bandmasters in England.

You will, I feel sure, in justice to Lieut. O'Neill as well as from a desire for accuracy in the statements made by your paper, give publicity in your next issue to the facts which I have in this letter placed before you.

Yours,
W. Burgess,
McGill Conservatory of Music.

* *

FRANK WELSMAN'S PUPILS

The Conservatory Music Hall was the scene of a most successful recital by some of Mr. F. S. Welsman's advanced pupils on Monday evening January 24th, when an enthusiastic audience greeted the group of young pianists who contributed to the programme. Miss Laura Smith played the Brahms Scherzo Op. 4 in a musicianly and satisfying manner, and gave evidence of talent very distinctly above the average. Miss Olive Cooper in her playing of the Schumann Faschingsschwenk showed strong rhythmical sense and intellectual grasp, and Miss Edith Buckley was particularly happy in her artistic and temperamental rendering of two Chopin mazurkas in A minor and A flat, and Etude Op. 25 No. 12. The F sharp Impromptu of Chopin by Miss Vera Reed, two movements of the Macdowell Concerto in D minor by Miss Grace Martin, the Strauss-Schuett Kuss Waltz by Miss Muriel Robertson, Carreno's Valse "Mi Teresita" by Master Bert Proctor, and the Grieg Concerto by Miss Virginia Coyne made up an excellent and well-chosen programme, to which Miss May Wilkinson, a pupil of Dr. Ham, added in her contribution of two most enjoyable vocal numbers.

* *

THE TORONTO CONSERVATORY OF MUSIC

The Winter term at this institution, which closed February 3rd, was, if anything, more successful from many points of view than any others in the history of what is generally termed the pioneer school of music on the Dominion. One of the compensating features of the war has been, so far, a marked increase of serious-minded effort on the part of all students, particularly those who are in training for future educational work, a class peculiarly attractive to all members of the distinguished faculty, and which for past years has greatly preponderated at the Toronto Conservatory. In this respect as in others, the prestige of the institution has steadily grown under Dr. Vogt's able administration during the last three years, and it stands to-day in the very front rank of musical schools on the continent both as to the all-important essentials of thorough training in all departments and abundant opportunities of the final tests of examination and platform appearance and also with regard to the exceptional advantages connected with its unrivalled exterior equipment.

Dr. Albert Ham with his fine National Chorus, assisted by the eminent English tenor Mr. Morgan Kingston, scored an undoubted triumph at the annual Concert in Massey Hall on January 18th, when Their Royal Highnesses the Duke and Duchess of Connaught and Princess Patricia were present together with many representatives of society and the various patriotic organizations. The programme was a delightful one and rendered with that musical feeling and regard for all matters of correct phrasing and interpretation for which Dr. Ham, as a conductor, is renowned. The annual concerts by the Mendelssohn Choir, announced for January 31st, February 1st, and

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2nd, assisted by the famous Russian Symphony Orchestra of New York, and a quartette of eminent soloists, are under way as we go to press, capacity audience for each per ormance under Dr. Vogt's magical baton being assured and many out-of-town visitors expected for the great event.

Mr. Healey Willan, Mr. I. J. Palmer, Mr. Paul Wells, Mr. Otto James, Mr. G. H. Knight, Mr. Frank E. Blachford, and Miss Ethel Shepherd have been, among others of the faculty, much engaged with patriotic and recital work during the month while, Mr. Rudolf Larsen and Mr. Ernest Seitz, assisted at Miss Julia O'Sullivan's recital on January 24th. During the present month several interesting recitals will take place, including the annual appearance on the concert platform of Mr. Edgar Fowlston, member of the faculty and one of our most popular baritone vocalists.

* *

CANADIAN ACADEMY OF MUSIC, LIMITED

THE violin recital given by Mr. Arthur Ely, a teacher on the Academy staff, was of unusual artistic significance. Mr. Ely has been heard in recital before and the high opinion then formed of his great ability was more than confirmed by his magnificent playing on January 26th. His programme was of a nature to thoroughly test the powers of any artist. It included concertos by Wieniawski, F sharp minor, Brahms, D major and Paganini, D major. No more exacting evening's work has ever been given by any violinist heard in this city and it is only just to him to say that his ability thoroughly justified his choice of pieces. His technical qualifications are necessarily of the highest order; his tone is always full and brilliant and his interpretations artistic and sincere. Mr. Ely is a notable example of an artist who received all his training on this continent. He is one of the many brilliant players who acknowledge their artistic indebtedness to Luigi von Kunits, the famous violin teacher.

Miss Leila Auger, soprano, a pupil of Mr. Stanley Adams, added variety to the evening's music by her charming singing of two groups of songs. She has a refreshing pure and flexible voice which it is always a pleasure to hear.

The Academy String Quartette gave the second of their series of chamber music concerts. This season the Academy players have been devoting particular attention to what are known as the greater Beethoven quartettes, composed during the latter part of his life. At the January concert they gave the quartette in B flat major, op. 130. In this colossal work Beethoven gives free rein to his imagination. Tradition goes by the boards and we are treated to a divine rhapsody which combines aspiration, humour, boisterous fun, resignation and intercession into a monumental work of art. From the evident appreciation and desire of many enthusiasts it is highly probable that the Academy Quartette will arrange their programmes for next season so as to include all the Beethoven quartettes.

The Choral Club of the Woman's Musical Club have under the direction of Mr. Peter C. Kennedy been rehearsing with commendable regularity and enthusiasm in the Academy recital hall. Their public appearances lately,

notably their concert at St. Margaret's College and on a visit to the Hamilton Duet Club have won the choir and conductor flattering enconiums from all sources. Next month they appear in the Massey Hall at a War Emergency Fund concert.

The Academy Student's Club are having regular meetings at which a considerable amount of Red Cross work has been accomplished. They have also arranged and carried through a number of concerts for patriotic and charitable purposes.

Recitals by students will be given every Saturday afternoon in the Academy recital hall during the next two months.

* *

MUSIC AFTER THE GREAT WAR

G. Schirmer, New York, sends an entertaining and instructive little book entitled "Music After the Great War and Other Studies," by Carl van Vechten. The author is of opinion that German music has passed its zenith, that it has had its day and it is not likely that post-bellum music will be Germanic. It is to Russia, after all, that we must turn for the inspiration, and a great deal of the execution of our post-bellum music. A suggestive article is that on "The Secret of the Russian Ballet," and still another on "Igoz Stravinsky,'a new composer."

* *

NEW MUSIC

Bosworth & Co., 8 Hedden St., Regent St., London, Eng.—This enterprising firm have just issued a large number of new musical publications which are remarkable for cheapness and beauty of printing.

Perhaps the palm is borne by an album of "Gems for the Pianoforte," which Bosworth & Co. issue for half-a-crown.

For this comparatively insignificant sum the pianist may get a book of fifty-three pieces, strongly bound in boards and containing over 250 pages. The most striking features of the book is its immense variety. Thus Handel's Largo, and Czibulk's "Stephanie" Gavotte; Liszt's "Liebestraum" and Arditi's "Il Bacio"; Sydney Smith's "Maypole Dance" and Wagner's "O Star of Eve" are all to be found in it; so that no buyer can reasonably complain that his own individual tastes have not been foreseen and satisfied in advance.

"Well deserving of its title is F. G. Byford's "Tender Appeal," a fascinating morceau of the "A letter" species.

"A Watteau Picture" is a most melodious and pianistic work by a young newly discovered British composer. A splendid cinema piece."

Messrs. Enoch & Sons, London (Toronto, Anglo-Canadian Music Co.), send us two new organ compositions by the Belgian composer, Caesar Franck, entitled Toccata and Chant Heroique. These tuneful numbers are worthy of the attention of organists looking for novelties in organ playing.

Messrs. Edwin Ashdown, Limited, London (The Anglo-Canadian Music Co., Toronto), have just issued a new volume of 12 Selected Pieces by Russian Composers, which will be welcomed by organists, as many of these pieces have never before been arranged in this manner.

* *

KIPLING'S TRIBUTE

In an article, "France at War—Battle Spectacle and a Review," in the *Glasgow Herald* of 10th September, Kipling several times refers to the part played by the band. He writes of "massed bands playing a tune that seemed like the very pulse of France." Again he says, "All the while, the band, on a far headland, was telling them and telling them (as if they did not know!) of the passion and gaiety and high heart of their own land in the speech that only they could fully understand. (To hear the music of a country is like hearing a woman think aloud.)"

* *

GREEN BOOK MAGAZINE

In its February issue the *Green Book Magazine* bravely announces that it "is the silver lining of the magazine cloud—the brightest magazine in America."

Its contents go far towards proving this assertion. There are two serials, eight short stories and seventeen articles and features, pictorial and otherwise, about plays, prominent actors and actresses, writers and artists.

Fiction and articles are by such well known people as Albert Payson Terhune, Maude Dadford Warren, Channing Pollock, Louis V. De Foe, Alan Dale, Anna Held, Harry Leon Wilson, Ada Patterson, Walter Jones, Elliott Flower, Verne Hardin Porter, Emily Newell Blair and others.

The February issue contains eighty pages of pictures.

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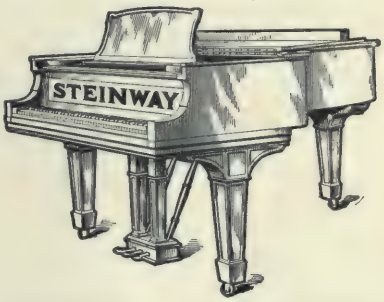

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OPERA IN ENGLISH

EDITOR'S NOTE.—*The Century Magazine for March contains an article by Reginald de Koven on "Opera in English." Mr. de Koven is known almost as well for his writings as for his musical compositions, and his dissertation in the Century is so interesting that we quote from it the following:*

IT is only within the last few years, when interest in opera as a form of entertainment has spread and increased to a notable extent, that individual writers and critics, and societies and organizations like the National Federation of Musical Clubs and the National Society for the Propagation of Opera in English, have voiced a rapidly growing popular sentiment by asking why opera in English should not be admitted to our great opera houses. The foreign influences, which have controlled, and still control, these enterprises, were at first definitely inimical to including opera in English in their scheme of opera-giving; but popular opinion is mighty and will prevail, so that now opera in the vernacular, both original and in translations of standard works, has gained a permanent place in the regular répertoires and plans of our three leading operatic institutions.

This being so, it might seem superfluous to argue the question further, or to insist that we are the only musical people of the world who permit their opera to be sung to them otherwise than in the vernacular or to demand that all our opera should be so sung. But the entering wedge for opera in English has only just been driven in, and there are still so many intelligent, opera-lovers who decry opera sung in English that it seems important to indicate briefly the points at issue, and, if possible, to clinch the argument in favor of a proposition which has an important bearing on the development of music in America.

The principal arguments against opera in English, as I have heard them raised, are:

First, the unaccustomed sound of the language, making the sentiments expressed in song

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seem oftentimes strange, uncouth, and even ludicrous.

Secondly, the inferior and inartistic qualities of the translations of the texts in use.

Thirdly, the limitations and difficulties of the English language as a language of song.

Fourthly, the lack of artists competent to sing in that language.

The first two of these objections may readily be answered as one; for were we to have the proper artistic translations of foreign texts, now readily obtainable, both would disappear. It is certain, answering the third objection, that any one who has heard Signor Bonci sing in English can no longer maintain that English as a singing language is either difficult or impractical; and it is equally certain, to reply to the last objection, that if the public demands that all operas should be sung in the vernacular, singers to sing them could and would be found. As a practical musician who has sung in four languages, I confidently maintain that to an English-speaking person English, when properly studied, is, next to Italian, the pure language of song, the easiest language in which to sing. In this day and age of dramatic opera, when intelligible dramatic diction has become a *sine qua non* for any kind of intelligent enjoyment, the hackneyed and lackadaisical argument that opera is always unintelligible, and that therefore the language in which it is sung matters not all, is too puerile to discuss.

We must, I believe, admit that opera in English is practical from the point of view of language, desirable from its resultant intelligibility and consequent wider appeal to popular interest and sympathy, and therefore finally inevitable to us as an English speaking musical people. For if to-day opera, as it undoubtedly is, has become the dominant, the most popularly appealing, and most opportune musical form for the expression of creative musical thought, it is also inevitable that the future activities of the American composer must be largely operatic to assure to himself artistic progress and development, and to secure for his art the needed wider national recognition, significance, and importance. And to what language shall a composer write opera if not to his own?

I believe confidently that, were opera to be generally sung in English, the appreciation for this form of art and of music in general by the public at large would be notably increased. Such increased appreciation, I further believe, in its turn and by degrees would foster and develop that national interest in and feeling for music as an art which we still lack, and which we instantly need in order that this art with

us may assume in the minds of the people the position and national significance which it enjoys abroad, and to which it owes its influence and importance.

It is perhaps not surprising that our musical productiveness has not been on a par with, or attained equal eminence or distinction with, our achievements in other branches of art and literature.

The American composer, largely owing to the difficulty of obtaining anything like an adequate and comprehensive musical training in this country, has been by education, association, environment, sympathy, and acquired tradition in thought and feeling, in method and practice, essentially foreign rather than distinctively American.

What the American composer now most needs, in order to secure that national confidence and pride in his abilities which will in time render a distinctively national school of music a possibility, is to be heard. Opera in any one of its numerous forms or varieties, grand, lyric, light, or comic, would seem to afford him the needed opportunity; and if he writes opera at all, he must write English opera.

If a country of the size of Italy can support, as it does to-day, more than sixty theatres, and opera houses where original opera is produced, think of the possibilities of operatic production in a country of the size and wealth of America, when opera, through being sung in the vernacular, shall attain that measure of popular interest and appreciation which will render it an essential part of the intellectual and artistic life and enjoyment of the people here, as it is in Italy to-day. Were such a condition of opera-giving ever to obtain in this country, as is by no means unlikely, we should have permanent opera companies not only in our three principal cities, but in a score, a consequent increased demand for English opera by native composers, and an added incentive for our composers to work in a field whose present harvest is principally glory; while the thousands of young American singers now barnstorming in opera in foreign countries singing minor rôles at starvation salaries, would have the needed and much-to be desired opportunity of being heard and appreciated in the country where they belong and from which this present lack of opportunity has to a great extent exiled them. There are to-day hundreds of thousands of young men and women studying singing in this country, waiting, hoping, and too often in vain, for the hardly won chance to show their talents to the public, and thus justify the labor, time, and money spent in cultivating them. Now that it is possible as never before to obtain in this country a competent and thorough vocal training, there is all the more need for those who elect to gain an education here to be heard here without being first compelled to go abroad to obtain the reputation which now seems necessary to secure them even a hearing at home. The fact that the diction of many of our native-born singers is faulty and imperfect in English has been due largely to the necessity of singing almost exclusively in foreign languages consequent upon their having been trained abroad.

It is certain, and I can not make the contention too emphatic that with proper study any intelligent person can sing the English language intelligibly. The fact has been proved over and over again, and should therefore no longer be cited as a principal and prohibitive objection to the English language as a language of opera and song.

* *

HOW BELGIUM WAS SAVED BY AN OPERA

By William Saunders

From *The London Musical Opinion*

No one who has studied with any degree of care the events of the first fifteen years of the nineteenth century, can deny that there was much in the aims of Napoleon which, if these has been carried to their logical conclusion, would have been for the ultimate good of Europe; and it was more the violence of his methods than the drastic character of the actual changes he effected or proposed to effect, that moved the nations to a frenzy of terror and disgust. So that no sooner had he been effectually quelled, than a considerable amount of the good he had achieved was rendered nugatory by the stupid selfishness or fatuous bigotry of the greater powers represented at the Congress of Vienna. Through all the deliberations, and in the ultimate enactments of this Congress, the powers in question showed an absolute disregard for, and lack of sympathy with, the feelings and aspirations of the smaller nations of Europe. Effectually to demonstrate this point, it is necessary to mention but two cases, viz., the arbitrary disruption by the Congress of the natural union of Denmark with Norway and the joining together of the latter kingdom in an unnatural union with Sweden; and that which immediately concerns us here, the compulsory confederation, in defiance of all racial and social differences, of Holland and Belgium. From the very beginning this union was unpopular in the latter country. The King under whom the Belgians were placed—William I. of Orange—was a foreigner, speaking a foreign language and professing a religion that was quite alien to their emotional character and theological

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ideas. All this was bad enough, but what was even worse was the fact that the new ruler lived almost entirely in Holland; the Government was conducted exclusively upon Dutch lines, almost all the public officials being of Dutch nationality and birth; and, although Belgium had the larger population, it had only equal representation in Parliament with the sister kingdom. Such a union, arbitrarily imposed, and contrary as it was to the entire national and religious sentiment of the greater of the two parties concerned, was from the beginning foredoomed to failure, for the seeds of revolution, and disunion were, from its very inception, never absent.

France, ever since the great Revolution of 1789, has set Europe the example of revolt against constituted authority, especially when that happened to be of an unpopular or tyrannical character, and the case now under consideration proved no exeption to the general rule. Thus, when in 1830, the news of the second French Revolution reached Brussels, the city was found to be well prepared for profiting by the experiences of Lafayette and his followers. For five years national feeling in Belgium had been growing more and more tense, and the unjust imprisonment of the patriot, Louis de Potter, had raised it to such a pitch that it only needed a spark to set the whole land ablaze. The fatal spark then fell on the evening of 25th August, 1830, from the most extraordinary and unexpected quarter. On that evening in the Théâtre de la Monnaie, Brussels, Auber's opera, "La Muette de Portici," better known in Britain as "Masaniello," was being performed, and when a couplet occurring in the work:

> To my country I owe my life;
> To me shall she owe her liberty,

came to be sung, one of those curious and inexplicable electric thrills so well known to the student of the psychology of crowds, passed through the listeners, who seemed instinctively and simultaneously to feel that the lines summed up the national situation so aptly and forcibly, that in them lay an omen that the time had come at last for action. The whole audience therefore rose *en masse* and, chanting the refrain, rushed forth into the streets. This was the real beginning of the practical revolution which ended in securing for Belgium her independence; in placing Leopold I. upon the throne as King of the whole Belgian peoples, and in excluding any prince of the house of Orange from occupying that august seat in all time coming or to come.

What then, may justly be asked, was the sort of composer, and character of opera, that could

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thus sway a nation and make history in so remarkable a manner? As a musician, it may be conceded that Auber was only of the second order. A distinguished French musical historian describes his art as essentially *bourgeois*. Yet he had, in the early decades of the nineteenth century, a tremendous vogue in France and Belgium, a vogue, the effect of which was felt in fact, throughout the whole continent of Europe.

"It was by his faults rather than by any excellence in his music (remarks the historian already quoted) that this second-class musician acquired, in his time, so great a success, and so extraordinary a reputation. He contributed more than any other, to the overthrow in France of all serious music and high art."

That, however, is scarcely a just estimate of the work he achieved. It is difficult to find a parallel to his music in the annals of British art, but it may be described as being more akin to the style of our Gilbert and Sullivan operas, than to that of the works of our present-day musical comedy writers which is generally admitted to be greatly inferior, both in technique and in musical qualities to that of the Savoy productions, so that there is indeed, in the operas of Auber, really little to cavil at.

Auber was much admired by Wagner in the latter's younger days, and it was probably to the influence of the Frenchman, and especially of his opera "Masaniello," that we owe Wagner's early work, "Rienzi." Wagner was a most enthusiastic admirer of "Masaniello," and he is credited with the remark that the music of it seemed to him to be real music-pictures. We have it on no less an authority than that of *The Times* music critic, that

"'Masaniello' in its way opened his (Wagner's) eyes as much as Beethoven's symphonies had done. Not only the bustle, but the clean sweep of the thing from beginning to finish of each act, with brilliant climaxes in the finales, made him stare and gasp in amazement. . . . In 'Masaniello' the music made its effect because of the theatrical skill with which it was used."

And there is the kernel of the whole matter. Auber had the true dramatic instinct that goes so far in the constitution of real genius—at all events in the writing of opera—and the very fact that his great work should have had such a power of influencing men in their practical and political vocations, is surely evidence that the music was not utterly devoid of sterling and abiding qualities. Whether or not that may be so, however, matters little to the light-hearted Belgian who has long ago enshrined in the Valhalla of his national heroes, and given a niche

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in the Pantheon of the great seers of his race, "who being dead, yet liveth," the master from whose work the seed, that in our time has come to such a glorious maturity, first began to germinate.

* *

MENDELSSOHN CHOIR AGAIN SUPREME—A SPLENDID TRIO OF CONCERTS

The Choir Sang with Refinement, Power and Superb Finish

The Mendelssohn Choir inaugurated their nineteenth season on January 31st, at Massey Hall, with the first of a cycle of three concerts. The auditorium, as one expected, was filled to its capacity. The choir had the co-operation of the Russian Symphony Orchestra, conducted by Modest Altschuler in the orchestra numbers. The programme was mainly made up of Russian music—another evidence that the war is affording opportunities for the hearing of other music than German. It may not be irrelevant in this connection to quote from a book just published in New York, written by Carl van Vechten, entitled "Music After the Great War". The author, who, judging from his name, will not be accused of being either English or Russian, says: "It must have been quite evident to even the casual concert-goer that German music has passed its zenith. It has had its day, and it is not likely that post-bellum music will be Germanic. It is to Russia that we must turn for the inspiration and a great deal of the execution of our post-bellum music." One can say that the Russian music given last night was judiciously selected. It had character, vitality and novelty, and was not, as a rule, too national.

The Choir's Triumph

So far as one's recollection goes, there was not the slightest falling off in the singing of the Mendelssohn Choir. Their male chorus seemed to be as strong and excellent as ever, and the women's section, which would not be affected by the demands of the war, was again beautiful in tone quality, true in intonation, sure in attack, and brilliant, without hardness, in the upper register. But what distinguishes the Mendelssohn Choir pre-eminently, as exemplified were the remarkable gradations of power, their amazing crescendos, grading from the softest piano to a full fortissimo, which when required by Dr. Vogt makes the transitions without spasmodic breaks. All this was revealed in Rachmaninoff's Cherubim Song and the Tschaikovski Requiem, both beautiful specimens of choral shading. Dr. Vogt's arrangement of "Rule Britannia" with its novel setting for the sopranos,

put in contrast with the power of the full chorus, created enthusiasm.

Edgar's "Choral Epilogue" from his "Caractacus," was splendidly rendered in its portrayal of the spirit of British patriotism. The choir sang it with a grip that carried the audience with them.

Percy Grainger's "Irish Tune from County Derry," a singularly appealing number, although sung to one syllable, that is without words, was another example of finely graduated tone. The Men's Chorus sang superbly Burleigh's setting of Kipling's "Mother o' Mine," superb in mellow tone and in oratorical effect. The Slavic Folk Scene by Nowowiejski, for the chorus with orchestra, was vivid in colour and characteristic in style. Finally the chorus, assisted by the orchestra, gave, a series of dance movements from Borodin's opera "Prince Igor." The orchestration and choral work are striking.

The Russian Symphony Orchestra, under its talented conductor, Modest Altschuler, won the favourable critical verdict of the audience in their special numbers. Their opening number, the Introduction to Moussorgsky's "Sunrise on Moscow River," was a fine example of subdued, refined tone for wind and strings, and the Ivanoff "In the Aul," put forward a delightful duet between the viola and English horn. The Ivanoff Armenian Rhapsody was played with poignant feeling. The Moussorgsky "Love Song," Arensky's "Serenade" and the Romsky-Korsakov "Twig" were beautifully played in spirit and finish. The final number for the orchestra alone was the Tschaikovski "Marche Slav," which struck one as being occasionally ragged in execution. The climax leading to the Russian National Anthem was, however, very impressive. The orchestra can pride itself for artists in the wind section, and an accomplished solo violinist in the leader.

The concert was brought to an appropriate close by a grand ensemble of chorus and orchestra in the Russian National Anthem.

The Second Concert

The Mendelssohn Choir gave their second concert this season, February 1st, to an audience that closely equalled in number the audience of Monday night. The opening number was "The Mystic Trumpeter," for baritone solo, chorus and orchestra, by Hamilton Harty, an Irish composer, born in 1879, who gained reputation when he went to England in 1900 as an accompanist and conductor. "The Mystic Trumpeter," a setting of Walt Whitman's poem of the same name, is too vague and complex in idea to set expressively to music, and Harty, while he has composed many appealing musical episodes has not succeeded in giving a convincing interpretation of the poetic text. This is, of course, a matter of opinion, because there may be some people who think that the vagueness of Whitman's poem is faithfully interpreted by Harty's music. The baritone soloist was Mr. Allan Hinckley, who was handicapped by a part that was not specially attractive to a mixed audience.

The second number on the programme, Rachmaninoff's symphonic poem, "The Island of the Dead," played by the Russian Symphony Orchestra, suffered in a similar way from its vagueness and its attempt to express in music what is almost impossible. The composition is supposed to be inspired by a painting by A. Bocklin, represening an island, as a place for the dead, forgotten by the world, The orchestration is good, but the musical idea is not enthralling. The Mendelssohn Choir followed with a group of seven *a cappella* numbers, in which class of choral music they are acknowledged to be unexcelled. Their fine qualities of expression, of tone quality and shading were in evidence in Gretchaninoff's Cherubim Song, a beautiful representative example of Russian church music. The "Hymn to the Soul," by Cyril Jenkins, was sung with refined finish. Then followed Dr. Vogt's setting of "Crossing the Bar," beautifully

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sung, the light and fetching Finnish song, "The Swing," by Selim Palmgren, the Cavalier war song, "The Nottingham Hunt," by F. F. Bullard, for male chorus, which was sung with a virility and verve that aroused enthusiasm, to which the response was a repeat of Burleigh's setting of "Mother o' Mine," from the Monday night programme, Cadman's Madrigal, "In the Pride of May," and Percy Grainger's setting for mixed chorus and brass orchestra of the rollicking Lincolnshire folk song, "I'm Seventeen Come Sunday," the popular appeal and obvious tune of which caused it to be encored. The Russian Symphony Orchestra closed the programme with Tschaikovski's familiar and vivid overture, Solennelle, "The Year 1812."

"The Children's Crusade"

The Choir brought their season to a brilliant close February 2nd, at Massey Hall, with a repeat of Gabriel Peirné's "The Children's Crusade," first performed in Toronto by them in 1910. The ensemble effect was superior to that of the original production mainly for the reason that the quality of the children's chorus was so much more musical. At the first performance the voices of the children were hard, suggesting the singing of a rural school. This time the children's voices were in sympathy with the sopranos of the Mendelssohn Choir. It is understood that Mr. A. L. E. Davies is responsible for the rehearsing of the children, and one may congratulate him on the result of his work. They responded with remarkable accuracy to Dr. Vogt's conducting and their singing had a genuine charm quite unique in these days. The musical value of the work has been amply commented upon on the occasion of previous performances. The composer undertook the difficult task of illustrating in music the mythical story of a crusade of thousands of children, who set out for Jerusalem to deliver the Sepulchre of the Saviour. Pierné has invested the legend with beautiful orchestration, ingenious contrasts between the children and adults' choruses and closes with an imposing contrapuntal climax. The Mendelssohn Choir sang with exceeding tonal beauty, in both the women's and male sections, and also with the dynamic shading for which they are famous in America. And Dr. Vogt directed the work with a fine perception of details and of the unity of the work as a whole. The performance, in fact, represented an infinity of pains in preparation. The solo parts were taken by Mme. Mabel Sharp-Hardien and Miss Inez Barbour, two excellent sopranos; Mr. Lambert Murphy, a lyric tenor of attractive voice and style, and Mr. Allan Hinckley, the baritone, who sang at

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the Tuesday night concert. The frank melodic value of their music is not great—it is suggestive and reflective in commentary on the words. There was a capacity audience, who gave every evidence of appreciating the performance. The accompaniments were played with appropriate reserve by the Russian Symphony Orchestra. On the close of the work, as the audience showed no disposition to vacate their seats, Dr. Vogt resumed his baton and conducted his setting of "Rule Britannia," which was followed by the Russian National Anthem, both enthusiastically received.

* *

LONDON NOTES

Both in the dramatic and musical world there has been great activity since the beginning of the year. It is very unusual to have no fewer than four London managers producing Shakespeare simultaneously but theatre goers have profited by such a state of things this year.

The Royal Victoria Hall continues its policy of giving Shakespeare and their classics for the masses, a special feature being the matinees for schools which have become so popular that a mere adult, unless he be a teacher, has little chance of finding a vacant seat on the afternoons when Shakespeare is being given.

Mr. Ben Greet of "Everyman" fame still generously aids the management by producing these works which fact in itself is sufficient guarantee of their high merit.

Matheson Lang, a Canadian by birth and one of the finest English actors of to-day, has made a wonderful hit with his *Shylock*. He has a magnificent physique and a voice resonant, powerful and plastic which fits him for the heroic characters of Shakespeare. He also has dash and brilliancy as was previously noted in this journal after his remarkable performance of *Hotspur* at His Majesty's Theatre.

His *Shylock* is generally acknowledged to be one of the finest and most human conceptions of the part seen here in years. Strangely enough his production of the "Merchant of Venice" has also brought to light a new *Portia* in Miss Lilian Braithwaite who has long been accepted as a fine actress in modern plays but for once all the critics are agreed that her *Portia* has not been equalled since the days of Ellen Terry in her zenith. At the Court Theatre, F. R. Benson, the man who has staked his all on Shakespeare and under whose guidance most of the best English actors have served an apprenticeship, gave a season of "The Midsummer Night's

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Dream." Like all Bensonian productions it rose to high water mark.

Owing to the untimely death of Charles Frohman, the Duke of York's Theatre has become vacant, but Miss Horniman who has been a fairy godmother to so many unknown authors and actors has stepped into the breach and brought her repertory company from Manchester for a six months tenancy. She opened her season with the "Comedy of Errors" and an adaptation of Moliéres "Les Femmes Savants."

The "Comedy of Errors" was played through without a pause and the changes of scenes reduced to a minimum. It was an admirable performance and the good taste in the staging which was simple but quite adequate proved what an absurdity it is to squander vast sums on dressing up Shakespeare's plays. In this company as in that at the Royal Victoria Hall the star system is absent and each artist works for the perfect ensemble of the production. A fifth theatre has now opened its doors to Shakespeare.

Oscar Asche, who for a considerable period has simply given us a series of glorified pictures in which magnificent scenery and local colour dazzled the eye and made one oblivious to the lack of plot and substance in the works staged, has now gone back to his old love and one rejoices to sample the fine acting and elocution of this splendid actor in the "Taming of the Shrew."

Except for Pinero, whose play, "The Big Drum," was given by Sir George Alexander at St. James Theatre and which did not add greatly to the reputation of this playwright little has been heard of the well-known authors.

One of the finest plays of the season was a bright sparkling comedy by a hitherto unknown author, "Iris Intervenes," by Hastings Turner, a youth hardly out of his teens who is now fighting for King and Country. This play is full of promise, witty and refreshing, and had the good fortune to have for its chief interpreter, Miss Lena Ashwell, who is an actress with the variety, lightness and quickness of Rejane and withal an individuality which is purely her own and a remarkable stage equipment. She is one of those rare people who combines marked emotional powers with the highest intellectual attain-

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ments and this combination makes her one of the finest comediennes we have.

At a recent meeting of the British Empire Shakespeare Society when Her Royal Highness, Princess Marie Louise of Schleswig-Holstein presented the prizes won by members at the annual competition, we were priveleged to hear a stirring lecture by F. R. Benson on "Shakespeare and the War." That idealism and enthusiasm which have given him the courage to introducé our great poet and dramatist in every part of the Empire permeated the lecture. If the spirit of Shakespeare had been followed, the spirit of true brotherhood coupled with true patriotism, there could have been no war. But now that war was here no influence could be healthier than frequent communion with Shakespeare to teach us "to mock at death" and do our duty to the call of liberty and loyalty.

A new play recently produced by Sir George Alexander though of no great merit in itself yet it gives the public the opportunity of seeing that great actress, who except for rare appearance in the cause of charity, has been unknown to this generation. I speak of Miss Genevieve Ward, a woman with the light of genius shining through those wonderful eyes in spite of her eighty odd years—a voice vibrating with vitality and human feeling, a figure to be remembered.

Sir George Alexander gives an excellent picture of the polished reserved English gentleman. There is no actor now playing so natural and so at ease in such parts.

Musically we have been no less interested, several of our composers have turned their attention to the theatre. "The Starlight Express," a Fantasy by Algeron Blackwood and Violet Pearn, although the theme was delightfully poetic it lost by incoherence in dialogue but the music by Sir Edward Elgar was inspired and distinguished and instead of an accompaniment became one of the chief features of the play.

A great hit was made at the Alhambra, a popular music hall recently, by that superb dancer Genée, in a ballett called "Spring," composed by Sir F. Cowan who himself conducted the first performance. The music is melodious and well deserved the enthusiasm with which it was received.

We have also had no fewer than three operatic premiéres, works by native composers. The first was Madame Liza Lehman's opera, "Everyman," which was given its first performance at the Shaftesbury Theatre, but is now out of the repertoire. This old morality play is too sincere and symbolic to lend itself to operatic dressing and hardly proved a fitting subject for a composer who is at her best in dainty airy trifles.

An opera by Sir Charles Stanford on Sheridan's "Critic" proved more successful and though much of its humour is lost on the man in the street it teems with musical jokes. As for instance when Whiskerandoes sings "O cursed Parry" the orchestra plays a quotation from "O Blest Pair of Sirens." A quintette based on "Auld Lang Syne" is an amusing burlesque on Italian grand opera form. A prayer in waltz rhythm is a marked satire on conventional methods.

The opera has become very popular and is more often on the bill than any other.

Miss Ethel Smyth has marked individuality and her opera "The Boatswain's Mate," founded on one of Jacob's stories found great favour. She is very successful in her use of folk songs, but strays occasionally into more complicated forms hardly in keeping with the subject.

Amongst the concerts which have become a part of London's musical scheme may be mentioned the ballad concerts held in the Central Hall, Westminister. These concerts which are of a popular type are crowded but it is rather a pity the management does not take a higher view of the standard of intelligence possessed by the audiences.

At a recent concert in which appeared the eminent organist, J. A. Reale—a pianist, Miss

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Una Bourne, with all the qualifications to be called great, Thorpe Bates, that fine baritone, we had sandwiched in amongst such incongruities as a concertina soloist and a man who transforms himself into a coster by tying a red handkerchief round his throat and making one squirm with his nasal voice production.

There is no doubt that the first three artists were thoroughly appreciated at their proper value and it is rather puzzling that such serious artists should be placed on the same programme as variety numbers.

Both Mr. Reale and Miss Bourne scored personal successes with their own compositions, the former with his new song "Sonny," sung admirably by Mr. Cheetham, and the latter by her own performance of her "Gavotte" and "Scherzo," two delightful concert numbers.

This young lady who is too seldom heard in London though well known on the Continent and in the provinces should prove a worthy successor to the late regretted Raul Pugno whom in many respects she resembles, for besides having great brilliancy and unimpeachable technique she has that ethereal delicacy which destinguishes that great artist. Thorpe Bates is probably the most popular concert baritone now appearing here and deservedly so as he is a sincere artist. He scored a great success with "The Grey Watch," by Donald Crichton, which proved that a recent review in MUSICAL CANADA on this composition was proved to be justified which spoke of this song being one of the best patriotic composition since the war.

* *

MUSIC IN HAMILTON

HAMILTON, February 10th.—The great musical event of the local season, the annual concert of the Elgar Choir, to-night, in the Grand Opera House, was a brilliant, artistic success and a great social function. In an attractive programme the choir proved that they have, as compared with the work of their previous concert, made further progress in all the subtleties of finished singing. It was a delight to hear the exquisite purity of the women's voices, their sustained truth of intonation, their delicacy of pianissimo and their clear enunciations. Their control of shading cannot be too highly praised, rivalling as it did the effects of a fine symphony orchestra. The male voices, too, were exceptionally good, mellow, and yet resonant, true to pitch and prompt in attack.

All the above-mentioned qualities were demonstrated in Clarence Lucas' striking "Battle Ode," written especially for the choir and given its premiere; Dett's "Listen to the Lambs," a

remarkable achievement in sustained subdued singing, with an impressive climax; Edward German's dainty "My Bonnie Lass," a marvel of crisp delicacy; Percy Grainger's "We have Fed Our Seas for a Thousand Years," the dramatic quality and tragic pathos of which were illumined by the choir's rendering; Grainger's wordless Irish tune, "From Derry," exquisitely done; Biederman's Christmas carol, "Sleep Infant Divine," a most lovely pianissimo effect; the bright hunting song, "John Peel," for male voices; and Saar's madrigal, "Infida's Song," for ladies' voices. The choir's programme closed with Clarence Lucas' clever setting of "Ye Mariners of England," introduced last season.

The soloist was Percy Grainger, the Australian pianist, who played the selections he gave in Toronto on Wednesday night. He made a tremendous success, once more proving himself a master pianist and a true artist.

One must finally give supreme credit to Mr. Bruce A. Carey, the conductor, to whose training and taste the ultra refinement of the singing is due.

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MUSIC IN OTTAWA

Eugene Leduc, the brilliant young French tenor, gave his first recital in the Odeon Hall, on Tuesday evening, February 29th. He was assisted by M. Labelle, cellist, and C. Labella at the piano.

A very interesting and pleasing piano recital was given on Friday evening, February 25th, at the Canadian Conservatory of Music, by the pupils of Miss Eva Berry, one of the faculty of the Conservatory.

Miss Leda Gauthier, a young Ottawa cellist, has been appointed to the staff of the Conservatory by Mr. Puddicomb. She is a graduate of the McGill Conservatorium of Music. She is a sister of Miss Eva Gauthier, the famous Canadian cantatrice.

Evans Williams was heard in song recital February 29th, in the Russell Theatre, thanks to the enterprise of Mr. Harry C. James.

The distinguished audience which thoroughly filled the lovely concert room of the Chateau Laurier, added to an ideal programme delightfully interpreted, made the visit of Kathleen Goodson on the 27th January memorable. Their Royal Highnesses, the Field Marshall, the Duchess of Connaught, Princess Patricia and a brilliant staff honoured the recital by their presence and Miss Goodson was afterwards congratulated by Their Royal Highnesses. To Mrs. A. D. Cartwright we are indebted for this great pleasure, and it is to be hoped the results will in a measure recompense her untiring energy.

The concert of Mme. Edvina was unfortunate in having the fire of the Parliament buildings occur just after its commencement, and although few left the hall there was more or less uneasiness. The concert was in every way a delightful one and Mme. Edvina's singing of the Faust "Jewel Scene" will long be remembered.

"Riotous enthusiasm" would perhaps best express Mischa Elman's first reception by the Ottawa public in the Russell Theatre, February 22nd. Again and again was he recalled and although at first inclined to refuse finally had to response to unlimited encores at the piano, Mr. Walter H. Goode was admirable. Few pianists can add to the effect of a violin recital. Mr. Goode was one of the few.

After the sad, irreparable loss of our stately Parliament buildings, which Ruskin has so well called "a poem in stone," it was not to be wondered at that after a series of anonymous letters in the press and explanations by both Walter Damrosch and Haensel and Jones of New York, the impressarios, the latter very wisely, it is thought, decided to postpone the concert scheduled for the 16th February in the Russell Theatre, which would have otherwise been a great success.

Miss Dora Gibson, of Covent Garden, who is visiting Ottawa has kindly consented to give a song recital in the Chateau Laurier, March 3rd. Miss Gibson recently sang by command before Their Excellencies at Government House and Their Royal Highnesses have extended their patronage to the recital. She will be assisted by Mrs. A. D. Cartwright, pianist, and Mr. Foget, cellist, as well as the Chateau Laurier orchestra.

"Creatore," that greatest exponent of extreme temperamentalism, is to be heard here for two concerts in "the Arena," which holds 7,000 people, May 15th and 16th. He was heard here for a first time some four years ago and it is safe to say no one has obtained such a hold on the public at large.

Assisted by Mr. and Mrs. Wm. Wheeler of New York, the Orpheus Glee Club gave a most enjoyable concert in the Russell Theatre, February 8th, in aid of the funds of the patriotic work of the Magdeleine de Vercheres Chapter of the Daughters of the Empire.

The chorus, some sixty in number, under the direction of James. A Smith, who has with the Society from its inception, interpreted a finished and well balanced programme with rare musical

understanding. Dr. Saunders at the piano was most admirable.

Emmanuel Tasse, the president of the Philharmonic Society, generously defrayed all the expenses of a concert in the Russell Theatre, February 23rd, so that the Red Cross might reap the receipts. Under the direction of N. M. Mathé, a chorus of 150 voices notable for their well balanced and mellow tone, supported by an orchestra of fifteen under Albert Tasse, gave a concert which was one of the musical events of the season. The principal numbers were Gounod's "Gallia" and Cesar Franck's "Rebecca." The soloists were Mm. N. M. Mathé, Maud Pang, J. Ardoin, sopranos; A. Poulet, tenor, and M. Belleau, bass.

L. W. H.

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MME. EDVINA IN CONCERT

Canada's Greatest Operatic Soprano Wins Triumph in New Field

Madame Edvina, Canada's greatest operatic soprano, made her first appearance in concert February 18th, at Massey Hall, before a most appreciative audience. Madame Edvina made her remarkable triumphs in this city with the Montreal Opera Company, when, as guest artist she sang in the title roles of Charpentier's "Louise" and Puccini's "La Tosca." Her expressive histrionic ability, combined with her beauty of voice and refined finish of style, made the two engagements the pre-eminent events of the season. On this occasion she sang as a concert artist, and consequently had small opportunity for revealing the dramatic side of her art. Mme. Edvina, however, won a pronounced triumph by the charm of her voice and her finished vocalism. In her first group of songs, the second number was a beautiful exposition of touching feeling and polished phrasing. The third and fourth numbers, Quilter's "The Blackbird" and Debussy's "Mandoline," were rendered with charming lightness of touch. Later in the evening Mme. Edvina sang her famous solo, "Depuis de Jour," from Charpentier's "Louise." One missed the stage environment, but her interpretation was as beautiful as when she sang it in the opera although there was a slight restraint in abandon as compared with her impassioned expression in the opera.

Finally she sang the "Jewel Song," from Gounod's "Faust," with fetching brilliancy of execution and style. The patriotic feelings of the audience were stirred when she led them in singing "God Save the King" after having previously given the "Marseillaise." Mme. Edvina also sang with Mr. Hugh Allan the Mozart "La ci Darem" and the duet from Messager's "Veronique."

Mr. Hugh Allan, the baritone of her company, proved himself to be the possessor of an exceptionally mellow voice, and with a refined finished method of production and phrasing. Mr. Sascha Jacobsen, the solo violinist, played Saint-Saens' "Rondo Capricciosso," introduced here by Ysaye, with delightful smoothness of tone and accuracy of technique; as an encore, a number by Kreisler and as his final the Pugnani-Kreisler Praeludium and Allegro, both finished examples of virtuosity and appealing tone. The able and sympathetic piano accompanist was Mr. Charles Strony.

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PERCY GRAINGER RECITAL

Percy Grainger, the Australian composer and virtuoso pianist, made his first appearance in Toronto February 9th, at Massey Hall, before a musically cultured audience. There can be no question that Mr. Grainger captured the favourable verdict of his hearers. He has won triumphs in a series of recitals in the United States and his Toronto concert last night was an echo of the appreciation he obtained in New York and other United States cities. Mr. Grainger in the rendering of his programme proved himself to be an exceptionally fluent technician, with a command of graduations of tone and an interpretation that was by turns poetic and virile. It is not necessary to specify every number of his selections. The Busoni arrangement of the Bach organ prelude and Fugue in D major was a masterly achievement in execution, as well as in dynamic contrasts. Two specimens of Norwegian folk music by Grieg were charmingly played, with characteristic atmospheric effect, and next followed a delightfully filmy, iridescent rendering of Ravel's "The Water Sprite," which scintilated with delicate colour. Two numbers by Debussy were bright examples of finished playing, and the Prelude, Aria and Finale of Cesar Franck was suggestively interpreted, although one would have been satisfied if the composition had not been so long drawn out. Mr. Grainger closed the programme with his own arrangements of two English Morris dance tunes, and his own original "Colonial Song," intended to express feelings aroused by the scenery of Australia. Mr. Grainger in response to enthusiastic applause gave three extra numbers during the evening.

All Subscriptions, Communications, etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

MONA BATES
Piano Recital March 23
Toronto Conservatory Music Hall. Tickets $1
Plan at the Conservatory

MR. PAUL WELLS' RECITAL

THE recital of the gifted pianist, Mr. Paul Wells, attracted a representative musical audience to the Foresters' Hall, February 21st. In a choice programme Mr. Wells once more proved himself to be an artist of exceptionally fine technique and with a temperament that did justice to both dramatic and poetic moods of his music. In the Larghetto from Henselt's F Minor Concerto, he played with extreme delicacy and beauty of singing tone. The Tschaikovski "Humoresque" was a scintillating exhibition of fluent rapid execution with touches of humor in the dynamic contrasts. The Beethoven Sonata, Op. 27. No. 1, was welcome, although not so popular as its companion number, No. 2, "The Moonlight," and not so appealing as a concert piece. Mr. Wells, with fine discrimination, showed to advantage the changing moods of the sonata, refinement being in evidence, and velocity and brilliance in the closing section. A group of four Chopin pieces followed, and were delightfully rendered, particularly the Mazurka in B flat major. Liszt's Etude de Concert, the Alabieff-Liszt "Nightingale" and the Paganini-Liszt Etude were all representative specimens of finished art. Mr. Wells, as a finale, introduced his own Sonata in F Minor, a composition that made a great impression, being distinguished by taking melodic and harmonic ideas, and effective periods of dynamics and tone colour. This requires to be heard again by its hearers to obtain a completer estimate of its merits.

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MONA BATES RECITAL

MONA BATES will give a recital on the evening of March 23rd, the proceeds to be given to the Canadian Army Medical Corps. Her programme will include Chopin's "E minor Concerto," Liszt's "Fantasia," Weber's "Moto Perpetuo," and a group by Greig, Noskowski, and Chopin.

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THE New York Symphony Orchestra concerts in Toronto, Ottawa and Montreal have been cancelled.

GEORGE NEIL'S SCOTTISH SONG RECITAL

MR. GEORGE NEIL, the Scottish tenor, popular both in Canada and the United States, gave a recital of Scottish songs February 29th, in Foresters' Hall before a representative and appreciative audience. Mr. Neil prefaced the Scotch selections with a few illuminative and explanatory remarks. Mr. Neil's programme included "Smile again, my bonnie lassie," "The Braes of Balquhidder," "Come under my Plaidie," "Ae Fond Kiss," "O, Open the Door," "The Laird of Cockpen," "Corn Rigs," and other representative songs. In these he displayed a comprehensive range of expression and of tonal quality of voice. The assisting vocalist was Miss Evelyn Graham, the possessor of an attractive soprano voice, who sang with suggestive expression "The Auld Scotch Songs" and "Flora Macdonald's Lament," and also joined Mr. Neil in two effective duets, a specially successful encore to which was "Ye banks and braes of bonnie Doon," in which the two voices beautifully blended. Pipe-Major George Murray made a hit in his bagpipe solo, as did also the two juvenile Highland dancers, Geraldine Harris and Bert Powell. Miss Annie McKay was the capable accompanist, and also won warm applause for her piano solo, "Scottish."

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CONCERT AT LORETTO ABBEY

A SPLENDID concert was given at Loretta Abbey on Saturday evening, February 26th, by pupils of Miss Marie C. Strong. Pure enunciation, diction and beautiful tone production were some of the admirable qualities which characterized the singing of Miss Strong's pupils. Miss Reta Norine Brodie sang "Rejoice Greatly" from the Messiah by Handel and three Greig Songs. In the Handel aria, Miss Brodie produced a full, rich soprano voice and gave a stately and suitable religious interpretation to the work. She also gets the true lyric character in her singing of Grieg's songs. Mr. John D. Hayes, the splendid baritone, sang an aria from "Don Giovanni" by Mozart and the audience reached a very high point of enthusiasm and delight during this number. It is a pleasure to hear Mr. Hayes on the concert platform again after an absence of two seasons, and it is to be hoped he will resume his work in the vocal world with renewed energy. One of the artists on the programme, who gave intense pleasure by her beautiful voice and sympathetic renderings, was Miss Verna Harrison. She sang an Irish Lullaby by Newton and in the two or three arpeggios Miss Harrison secured a charming legato and the intonation was perfect.

Mrs. George Monteith gave "Up from Somerset" by Sanderson and other numbers with a good soprano voice of remarkable carrying quality. It was Miss Dorothy Kingsford's first appearance on the concert stage and she won a warm welcome with her deep and luscious soprano tones. She sang a chanson by Godard and Homer's Requiem with other pieces. Mr. Jerald Moore, a pupil of Prof. Hambourg, played several pieces from Chopin and a Liszt Rhapsodie with good musicianship. Miss Beatrice Turner played the accompaniments of the evening in a thoroughly capable manner.

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WAR EMERGENCY FUND CONCERT

THE concert given February 7th, at Massey Hall, in aid of the War Emergency Fund to assist the children of sailors and soldiers orphaned by the war, had many attractive features. The audience was not so large as was anticipated, but it would have filled any of the other halls in the city. The programme opened with two numbers by the Choral Club of the Women's Musical Club, conducted by Mr. Peter C. Kennedy. They sang very musically Beresford's "Indian Serenade" and Nevin's "'Twas April." A good quality of tone was in evidence, and some finished shading. Later in the evening they sang Arne's "The lass with the delicate air," which was warmly applauded. Mr. Rudolf Larsen, solo violinist, contributed Schubert's "Ave Maria," Hubay's "Zephyr" and Wieniawski's Polonaise. His rendering of the "Ave Maria" was excellent in sustained sonority of tone and expressive in feeling. He was accompanied sympathetically at the piano by Mr. Ernest Seitz. Miss Marjorie Dennis gave as her principal number Charpentier's "Depuis le Jour," an exacting number for a young singer, but which she rendered with dignity of style and good technical finish. She was accompanied at the piano by Mr. Morando, so that she had excellent support. Mr. Arthur Blight displayed his fine voice and appealing style in a couple of numbers, the first of which was "Mavis," by Craxton. Miss Leila Auger sang three numbers in very pleasing style and voice. Little Elena Murdoch made a conquest of the audience by her spirited recitation of "The Highland Brigade." Mrs. John Macdonald and Miss Kathleen Hungerford sang the Barcarolle from "The Tales of Hoffman" and the duo scene from "Aida," with sympathetic accord and much attraction of voice. Miss Maude Scruby contributed two violoncello solos with clean technique and admirable singing tone in her first selection. She had the valuable co-operation of Miss Eugenie Quehen at the piano. Miss Winnifred Hicks-Lyne sang a group of songs with her accustomed satisfying vocal charm and artistic finish; Mr. Stanley Adams offered two numbers, which he rendered with distinction of style and expression, and Miss Marjorie Dennis and Mr. Douglas Stanbury were cordially welcome in two duets.

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MR. WELSMAN'S PUPILS

BEFORE a critical and appreciative audiance, pupils of Mr. F. S. Welsman gave the third of a series of recitals this season in the Conservatory Hall on the evening of February 7th. The gifted young pianists taking part in the programme demonstrated the fact that they have a more than passing acquaintance with the higher literature of the piano, and a complete mastery of its difficult technique. Miss Constance Martin's playing of the Allegro Maestoso from the Chopin E minor Concerto was the work of the finished pianist, being musically and authoritative in style. The technical difficulties of this exacting composition were met with absolute ease. The first movement of Chopin's B flat minor Sonata and the B flat minor Scherzo were given an interesting and sympathetic interpretation by the Misses Edith Buckley and Lily Timmins respectively, and a Schumann Novelette by Miss Dorothy Adams, Brahms' Intermezzo and Saint-Saens' "Le Cygne" by Miss Anne Bellamy and the first movement of the Grieg Concerto by Miss Gwladys Gabel were played with the finished style and clear fluent technique for which Mr. Welsman's work is noted. Miss Marjory Brush, a pupil of Dr. Broome, delighted the audience with her singing of three Japanese songs by Amy Woodford-Finden and two songs by Wekerlin and Debussy.

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LOUISE MacPHERSON IN NEW YORK RECITAL

LOUISE MACPHERSON, pianist, formerly of Toronto, impressed a large and appreciative audience in Aeolian Hall, New York, on Thursday afternoon, February 10th, with the evidence of careful study and diligent application to her work. Her exacting programme included works by Gluck-Sgambati, Scarlatti, Glazounow, Graun-MacDowell, Beethoven, a Chopin sonata, three Schumann numbers, the "Etude Heroique" of Leschetizky, and closed with two Liszt numbers, "Sonetto del Petrarca" and the eighth. Hungarian rhapsody. Miss MacPherson is a young artist of whom splendid things may be expected. Her technic is good and she plays with a sincerity that is refreshing. In addition

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she possesses a thoroughly charming personality, which immediately wins her audience. She is a credit to her teachers, Wassili Safonoff, the Russian pianist and conductor and Paul Goldschmidt, the well-known pedagogue of Germany.

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HOME MUSICAL CLUB

THE Home Musical Club, on February 7th, gave a very delightful *musicale*. The artists who supplied the programme were:

Mr. P. E. Gillingham, Miss Cecile Williamson, Mr. Horace Corner, Madame Bessie Bonsall Barron, Miss Madge Murphy, Mrs. R. J. Dilworth, Flute obligato by Mr. Arthur Semple, Mus. Bach., Dr. Harvey Robb, Mrs. Harvey Robb, Mr. Arthur Blight, Miss Edith May Yates and Miss Evelyn Chelew.

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JESSIE McALPINE

ONE of the most brilliant and refined of the many concert pianists trained by W. O. Forsyth is Miss Jessie McAlpine, who gave a recital on the 17th of February in the Nordheimer Hall on Yonge St. Miss McAlpine won more than the proverbial triumph, as her most musical and delightful playing was received by a very large audience with every evidence of enthusiastic pleasure. Her programme contained what is sometimes spoken of as the "Waldstein" Sonata, Op. 53, by Beethoven, seven or eight Chopin selections, a lovely Gavotte—Intermezzo by Louis Victor Saar (dedicated to W. O Forsyth), Cyril Scott's "Danse Negre," W. O. Forsyth's almost pathetic "Song of the Silver Night," and closing with Liszt's brilliant "Dance of the Gnomes" and 6th "Hungarian Rhapsody."

Miss McAlpine is both poetic and intellectual. She is thoughtful and sensitive, and plays with abundance of technical freedom. Difficult skips, rapid octaves, swift even scales, and a beautiful tone are ever in evidence. Charming effects were everywhere and she had many recalls.

Mrs. Harvey Robb, who studies with Mr. Arthur Blight—sang several songs in a very pleasing and effective manner as her voice is good and flexible, and she uses it with discrimination. Mr. Harvey Robb played her accompaniments with painstaking care and fine artistry.

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WRECK OF THE HESPERUS

AN attractive performance was given January 28th of the cantata, "The Wreck of the Hesperus," by the choir of Walmer Road Baptist Church, conductor Mr. W. F. Pickard. The soloists were Miss Isabel Wray, soprano; E. A. Warren, tenor, and A. Douglas, baritone. In miscellaneous selections the soloist was Harold Jarvis, tenor. J. H. Cameron gave interesting recitations. Wilson Davidson was at the organ and Miss Vera Gilman at the piano.

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MAY WILKINSON RECITAL

MISS MAY WILKINSON, L.T.C.M., a well-known mezzo-contralto, an intelligent and expressive singer, and the possessor of a very attractive voice, gave a recital, February 22nd, in the Toronto Conservatory Music Hall before a capacity audience. Miss Wilkinson gave a selection of Italian, French, Russian, Irish, English and Scotch music, and won honours by her versatility of interpretation. Numbers

in which she excelled for warmth of tone colour were Secchi's "Love Me or Not," Clough-Leighter's "Heart of Mine," and, for a lighter style, two songs by Chaminade and Rimski-Korsakoff. The aria by Dubois, "Oui, c'est lui," was a thoughtful rendering of a more reflective mood. The Irish, English and Scotch selections were felicitously sung. Miss Wilkinson was assisted by Mr. Leo Smith, the solo violoncellist, who contributed two Bach numbers, arranged by himself, the "Spanish Serenade," by Glazounov, and "At the Fountain," by Davidoff, with refined tone and expressive style. The able accompanists were Mr. Donald Herald and Miss Isabel Sneath.

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RECITAL BY MISS GRACE E. CLOUGH

Mr. J. W. F. Harrison's talented pupil, Miss Grace E. Clough, L.T.C.M., gave a programme of standard selections played in true artist-virtuoso style at the New Bishop Strachan School, Lonsdale Road, on Thursday afternoon, February 16th, when a few privileged guests and the students of the institution assembled in one of the several convenient halls for the occasion. Miss Clough gave great delight and satisfaction to all present and was given a beautiful bunch of flowers at the close. Miss May Wilkinson, pupil of Dr. Albert Ham, kindly sang several numbers in her own charming fashion, the recital being much enjoyed by all. Miss Walsh, Principal of the School, received the guests in the drawing room.

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MUSIC IN ST. CATHERINES

St. Catharines, *February 11th, 1916.*

On the 17th of November the executive of the Philharmonic Society of St. Catharines met before the rehearsal to consider the resignation of Mr. Gerald Marks, who is going to the front, and the appointment of Mr. Vincent, organist and choirmaster of St. Thomas' Church as his successor.

St. Catharines was favoured with one of the greatest treats it has had in some time when the Cherniavsky Trio gave a concert in the Grand Opera House on the 25th of November. The first part of the programme was the Mendelssohn Trio No. 1 for piano, violin and cello, a group of three cello solos by Mischel Cherniavsky, three piano solos by Jan Cherniavsky. The second part of the programme commenced with three violin solos by Leo Cherniavsky, the last being three short pieces played by the trio. The Russian, French and British national anthems were played at the conclusion of the concert. The members of the Philharmonic Society arranged to engage the trio for their concert in February.

On Saturday, January 29th, a concert was held in St. Paul St. Church in aid of the destitute of Belgium. All of the artists were Belgians except one. The artists were Mlle. Oct. Belloy, soprano, Antwerp Opera House; Mlle. Daisy Jean, cellist, Brussels Royal Conservatorie; Mlle. Gabr. Radoux, Professeur Royal Antwerp Conservatorie; Mons. Jan Collignon, 1st bass baritone, Antwerp Opera House, and Mr. Wellis Flanagan, tenor, Italian opera. Each one was a finished artist. Mention might be made of "Patrie" by Paladilho, sung by Mons Jan Collignon, "La Reine de Saba," by Gounod, by Mlle. Oct. Belloy, also "Absent," Metcalf and "Mother Machree" by Mr. Willis Flanagan.

Over six hundred dollars was realized for the fund.

The Philharmonic Society concert was held at the Grand Opera House on the 9th of February. The big feature of the concert was the return of the Russian artists, Cherniavsky brothers. Everytime they appeared, each one of the talented trio grew in favor. Jan, the pianist, played Chopin's "Berceuse" and "Polonaise" in A flat, Mischel, the cellist, playing Sulzer's "Summer Night," and Leo, the violinist, was recalled time and time again, playing Chopin's "Nocturne," and a "Gavotte" and "Polonaise."

The chorus gave "Our Sailor King," Lloyd, "Glory and Honour" from "Faust." But the audience showed its warmest approval on "When Canada Mourns," by Mr. W. K. Vincent, the new director of the chorus. The concert ended by the Cherniavsky Trio giving the "Peer-Gynt Suite" by Grieg. B. W. M.

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MISS COCKBURN'S RECITAL

Miss Alma E. Cockburn, a talented pupil of Mr. Paul Wells, gave a very successful piano recital February 13th, at the Conservatory Music Hall, which attracted a capacity audience. In a varied programme, which included compositions by Bach, Chopin, Grieg, Moskowski, Liszt, Glinka and MacDowell, Miss Cockburn showed a versatile range of interpretation, a facile technique and a keen appreciation of the style and moods of the music. Her playing of the Bach-Tausig Fugue in D Minor was clean-cut in execution and distinguished by clarity in the enunciation of the independent parts. In the Grieg Sonata, Op. 7, she scored a triumph in the minuet and the finale. The Moskowski "Autumn" was finely rendered, the underlying theme against the brilliant accompaniment being expressively sung, while the Liszt Ballade in A flat was an impressionist effect in tone and colour.

VIGGO KIHL RECITAL

Mr. Viggo Kihl, the eminent pianist of the faculty of the Toronto Conservatory of Music, gave a most successful recital on February 24th in the Conservatory Music Hall to a representative musical audience. In a comprehensive programme, which embraced numbers by German, French and Polish composers, he played throughout with fine technical skill and with an interpretation that was always sympathetic. His greatest success was perhaps in the Chopin Sonata in B flat minor, in which he reflected vividly the contrasted moods of the opening movement, the Scherzo, the Funeral March and the finale. The Rameau "Musette en Rondeau" was a delightful specimen of light and delicate work, and the Mozart Gigue and the Schumann Toccato were finished examples of artistic interpretation and virtuoso execution. Mr. Kihl was equally successful in his rendering of Liszt's "Gondoliera," an etude by Moscheles, and Chopin's Polonaise in A flat major.

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BACH CHOIR

Bethlehem, Pa., February 20th.—Negro melodies and the B minor Mass—simple primitive music and one of the most complex choral compositions ever written—these were contrasted at a rehearsal of the Bach Choir of the Bethlehems this week when the choir, following a practice rendering of the chorus "Sanctus," listened to selections by the coloured quartette of Fisk University. The appearance of the Fisk singers was arranged for by Dr. H. S. Drinker, President of Lehigh University and of the Bach Choir, who heard them while in Nashville, Tenn., last fall, attending the inauguration of Dr. F. A. McKenzie, an alumnus of Lehigh, as the President of Fisk.

The Bach Choir will give its eleventh Festival at Lehigh University on May 26th and 27th.

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MUSIC IN BERLIN, ONTARIO

The Berlin Conservatory Chorus and Symphony Orchestra held its annual concert in the Grand Opera House, October 10th. Anticipation of a musical treat filled the house to capacity and those fortunate enough to be present were charmed and thrilled by the soul stirring numbers presented.

Generally speaking there was notable improvement in the orchestra over the performance of a year ago. The instruments were more evenly balanced and showed better precision in attack and tonal quality in sustained passages.

Great praise is due to Mr. Ziegler for what he has accomplished with his choral material. The performance was the best ever given by local talent. Every number was enthusiastically received and the conclusion of the programme left the audience hungering for more.

The highest pitch of enthusiasm was reached in the "Rule Britannia" number, conducted by Dr. A. S. Vogt. The arrangement used having been written by Dr. Vogt for the Mendelssohn Choir. The applause was so insistent that the last verse had to be repeated.

The number preceeding, entitled "Moonlight," by Faning, which Dr. Vogt also conducted, brought out to the fullest extent the capabilities of the chorus as well as the wonderful skill of the conductor, in revealing the utmost possibilities in light and shade of the composition.

Referring specially to the orchestral numbers, a splendid interpretation was given of Elgar's well-known military march, "Pomp and Circumstance." The rendering was given with the necessary dignity and well marked rhythm.

In the symphony in D major, by Haydn, especial mention should be made of the Adagio-allegro movement which was given a classic interpretation. In fact the conductor, Prof. Ziegler, showed a splendid grasp of the spirit and intent of the composer.

Probably the most popular number was the third one, given by the orchestra, in the Prelude to 3rd Act from "Kunihild." It was presented with a most delightful daintiness of conception.

The chorus, consisting of 100 voices, gave as its opening number the well-known Elgar composition, "My Love Dwelt in a Northern Land." The words are of a mystical character and the music breathes the same spirit. The conductor followed closely the interpretation given this work by the Mendelssohn Choir; and one could almost imagine for the time being that he was sitting in Massey Hall, Toronto.

The next number of the Choir was a choral test piece, "The River Floweth Strong My Love," by Roland Rogers. The chorus rose splendidly to the occasion in the sustained following quality which this number demands. We have already mentioned the two numbers "Moonlight" and "Rule Britannia," conducted by Dr. Vogt. It was a rare privilege to have so distinguished a conductor as Dr. Vogt conducting before a Berlin audience; and, undoubtedly, it was a unique educational opportunity for Mr. Ziegler's chorus.

The final and heaviest number of the programme, "The Banner of St. George," was given by Chorus and Orchestra and was a singularly appropriate number for these stirring times.

This work makes great demands on the singers,

and the manner in which it was rendered was a splendid tribute to Mr. Ziegler's ability as a conductor. The work is of considerable length, and it was quite surprising to note the freshness and vigor with which the chorus sang in the soul stirring martial climax of the Epilogue.

Miss Dawson, in pleasing style, rendered the solos in this last number, although at times, she was somewhat overbalanced by the orchestra.

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PERSONALIA

Signor Morando, the eminent singing master, has fully recovered from an attack of *grippe*, which last month confined him to his bed for ten days.

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Miss Christine Attwell, pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music, has been appointed soprano soloist in the Church of Christ.

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Miss Kitty Arthur (Mrs. Arthur E. Semple), late soprano soloist at St. Paul's Presbyterian Church, Toronto, has been appointed to a similar position at St. Thomas (Anglican) Church, Toronto.

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THE TORONTO CONSERVATORY OF MUSIC

The annual cycle of Mendelssohn Choir concerts was again a most striking feature of the local musical season, Dr. Vogt being particularly gratified at the presence of many out-of-town visitors and by the enthusiastic terms in which the wonderful performances of his famous choir were referred to in the American press. As director in chief of the Toronto Conservatory, Dr. Vogt is known far beyond the borders of the Dominion and his great reputation as choral leader accompanies this knowledge, to the end that in a dual capacity he may be heartily congratulated on the continued success of both undertakings.

A third concert by the renowned choir was given February 11th, at Massey Hall, which was filled on that impressive occasion by officers and men in khaki who enjoyed the fine programme in which they participated as the patriotic numbers rang out with brilliant force and precision.

The latter part of February witnessed several excellent evening recitals by pupils of advanced grade; piano recital, Miss Alma E. Cockburn, L.T.C.M., pupil of Mr. Paul Wells, February 15th; pupils of Mr. F. S. Welsman, February 19th, the second piano orchestral accompaniment to the Grieg Concerto being played by Mr. Welsman; vocal recital, February 22nd, Miss May Wilkinson, L.T.C.M., pupil of Dr. Ham, assisted by Mr. Leo Smith, cellist, at the piano, Miss Mabel Sneath and Mr. Donald Herald; piano recital, February 25th, Miss Arlene Jackson, pupil of Harvey Robb, assisted by Messrs. Frank E. Blachford and Geo. Dixon, the orchestral accompaniment to Liszt's Hungarian Fantasia being played by Dr. Robb; March 1st, vocal recital, pupils of M. M. Stevenson. Recitals by pupils of the School of Expression were given by Miss Gladys Stafford, A.C.S.E., Saturday February 19th, assisted by Miss Sydney Aird, L.T.C.M., pupil of Miss Shepherd and Miss Emily Baker, A.T.C.M., pupil of Mr. Paul Wells; and by Miss Hilda Young, A.C.S.E., on February 26th, assisted by Miss Kathleen Reid, pupil of Miss Lina Adamson and Miss May Wilkinson, an interesting recital by Miss Grace E. Clough, L.T.C.M., pupil of Mr. J. W. F. Harrison, was given Thursday afternoon, February 16th, at the New Bishop Strachan School, Miss May Wilkinson contributing several songs.

Three most important recitals by gifted members of the faculty were Mr. Edgar Fowlston's concert in the Music Hall, February 16th, Miss Mary Morley at the piano, a programme of twenty-four vocal numbers interpreted with finished artistic skill and vitality. Mr. Paul Wells' recital at Foresters Hall, February 21st, when Chopin Mazurkas and a Sonata of Mr. Wells' own composing were followed with delight and interest by a large and cultured audience; and Mr. Viggo Kihl's piano recital, February 24th, a well-attended function at which this sterling musician gave noble renderings of the Chopin B flat minor Sonata and seven other standard selections. Mr. Wells was also announced to play on March 4th, at the Margaret Eaton Hall, at a concert for Belgium Relief purposes.

Announcements for March include Miss Alma B. Allen's organ recital on the 9th, and three performances by the School of Expression, under Dr. F. H. Kirkpatrick, of Shakespeare plays for the benefit of the Red Cross. The usual commencement recitals will shortly be announced.

* *

THE TORONTO COLLEGE OF MUSIC

The new Spring Term opened on February 2nd, and midwinter examinations were held from the 11th to 19th of February. In spite of war conditions, a large number of candidates were presented.

The recital season is now in full sway and a number of interesting programmes have already been given.

On February 3rd, an enjoyable recital was given by Louise Evelyne Westman, pianist, and Evelyn Hall, soprano, pupils of Dr. Torrington. The well chosen programme was much appreciated and each munber showed marked style and finish. Mr. John A. Paterson, president of the college, presented Miss Hall and Miss Westman with Torrington Gold Medals. Marion Porter, A.T.Coll.M., was the efficient accompanist of the evening.

A vocal recital by Cecile Pearson, pupil of Olive Lloyd Casey, was given on February 8th. Miss Pearson possesses a mezzo-soprano of good range and her numbers were well received. Louise Evelyne Westman assisted during the evening and played her piano selections in good style.

A pupil of T. C. Jeffers, Mus. Bac., Miss Georgina Herold, of Westminster College, gave her graduating recital on February 10th. Miss Herold played with accuracy and expression and is a promising young student. Miss Winifred Parker, contralto, whose numbers added to the evening's enjoyment, assisted Miss Herold.

On February 16th, Rennie Keith, pupil of Dr. Torrington, gave a graduation recital. Miss Keith interpreted the numbers of her programme with ease and expression. Gladys Thompson, soprano pupil of Olive Lloyd Casey, who assisted Miss Keith, has a fresh young voice and received well merited applause.

Thursday evening, February 24th, Gladys Peacock, pupil of T. C. Jeffers, was heard in a piano recital. Miss Peacock is a talented young player and gave a brilliant performance. Miss Peacock was assisted by Mrs. R. J. Dilworth, soprano, who sang in her usual good style.

* *

THE CANADIAN ACADEMY OF MUSIC

Miss Bertha Clapp, who has joined the Academy faculty, is an important addition to the staff of the piano department. Miss Clapp was teaching until recently in Paris having stayed in that city for twelve months after the war started. She was born in Gloucestershire, England, but went to Paris at the age of ten to study piano. Her teachers were Henri, Alphonse Duvernoy, Ch. de Beriot and H. Kowalski. In her work she was artistically associated with Francis Thomé, Pfeiffer and Godard. Before the great upheaval she had a large class of artist pupils, many of whom became excellent pianists and teachers, one being made an Officier de l'-Academie. Her own and pupils' recitals were most favorably criticised by the Parisian press.

A sonata recital of unusual interest was given by Miss Edith M. Turnbull and Miss Naomi Wedd, both pupils of Mr. von Kunits' sonata class. They in co-operation with Mr. von Kunits, played four sonatas for piano and violin, Miss Turnbull playing the piano part in the Brahms A major, Op. 100, and Rubinstein G major, Op. 13 and Miss Wedd the Bach E major and Max Reger C major, Op. 72, sonatas. The recital afforded abundant evidence of an excellent training in ensemble work and the young ladies deserve sincere congratulations for their musicianly playing of such exacting compositions. Mr. Douglas Stanbury, one of Signor Morando's brilliant pupils, gave the recital a pleasant touch of variety by his singing of Lalo's Exile and Schubert's Whither. On every hearing of this young singer one is impressed by the presence of all that goes to make the great artist and his healthy musical development.

The Academy String Quartette gave their third concert to a very large and enthusiastic audience. The programme consisted of quartettes by Brahms, Mozart and one of the latter Beethoven. It was the judgment of the critics that the Academy players had never been heard to better advantage, the slow movement of the Beethoven being especially well played and appreciated.

The weekly students' recitals during the past month have been very successful and will be continued for some time.

* *

HAMBOURG CONSERVATORY OF MUSIC

The Foresters Hall was well filled on February 19th when the piano pupils of the Misses Williamson and Chelew and the violin pupils of Mrs. S. R. McCully, of the Hambourg Conservatory of Music, were heard. All showed careful training, technically and musically, doing great credit to their respective teachers. Those taking part were, the Misses Olive Freeman, Inez Allen, Ada Nixon, Edith Palmer, Margaret Denison, Rosie Halpern, Elizabeth Fox, Helen Rochereau de la Sabliere, Edith Howden, Nina Thompson, Audrey Tate, Margaret Clemens, Rita Aylett, and Masters George Black, Norman Elvins, Raymond Bridges, Robert Presser and Max Miller. At the conclusion of the programme, Misses Williamson and Chelew gave a brilliant performance of a Suite for two pianos by Arensky, which was greatly appreciated by all present.

Owing to many requests, Mr. W. J. Stanislas Romain, the dramatic teacher at the Hambourg Conservatory, is including a complete course for moving picture acting with his other work. Mr. Romain has had extensive experience on the stage, and as teacher, Mr. Romain will be glad

to interview anybody by appointment at the Hambourg Conservatory.

* *

NEW MUSIC

Enoch & Sons, London, (Toronto, Anglo-Canadian Music Company)—Gerald Kahn's "Homeland Songs" made up a very pleasing vocal suite. There are four numbers altogether,—viz., "Homeland of Mine," "The Dance of Roses," "Hands of Love" and "Moonlight Song." The composer's knack of cantabile writing has here been manifested in extraordinary fashion; and, despite his constant output, he never appears to lack freshness combined with the genuine singing quality.

Somewhat of a novelty is the album of Six Standard English Songs, arranged as soprano and contralto duet, by Ernest Newton, who may not inappropriately be styled the duet provider-in-chief. We not only admire the songs in their present dress, with their brand new accompaniments, but we are of opinion that such numbers as "Cherry Ripe," I've been Roaming," etc., gain rather than lose in the process of transmutation.

Other duet transcriptions are Landon Ronald's "Down in the Forest" and Jack Thompson's "Our Land of Dreams," both arrangements coming from the composer's own pen respectively.

Songs of the popular type, yet each containing an element of the musician's redemptive skill, are Brenda Gayne's "Evermore," Herbert Graham's "The Watch Below," Katie's Moss's "The Midsummer Round" (a very attractive ditty) and Jack Thompson's "Just for me." There songs, while singable and good humoured are not the fruits of a large amount of research, nor are they likely to arouse the feelings of hostile and anonymous critics. They are made for the enjoyment of contemporaries, not for posterity.

J. H. Larway, London (Toronto, Anglo-Canadian Music Company)—From the group of saleable songs now before us we are inclined to select the more unpretentious numbers as being the most likely to appeal in a general way. Arthur F. Tate's plaintive ditty, "Isle of the Golden West," Jack Trelawny's "My heart's with the old folks" and Harry S. Pepper's "The House by the Hill," are all calculated to win favour if only by reason of their downright spontaneity. Songs are very much like persons in their makeup. Some are frank and outspoken, others are reticent and shy. For our part, we like the transparent rather than the deceitful and uncandid, whether it be a song or a companion. You can discern at once the composer who writes for the very love of his work and the one whose writings stamp him a superior sort of individual who loathes the very machine of which he is a part.

Other commendable songs in the present pack are William J. Worth's "Birds of Spring," Charlwood Dunkley's "The lovelight in your eyes" and Ernest Austin's "The Love Star." The last named, beside its vocal qualities, possesses originality of treatment which cannot escape attention.

* *

Mr. Harry Barron, for some time baritone soloist in Central Methodist Church, Toronto, has been appointed Choirmaster in St. Paul's Methodist Church, Brampton. Mr. Duncan Shaw has been appointed chorus bass in Bond St. Congregational Church, Toronto. Both are from the studio of Mr. M. M. Stevenson, Toronto Conservatory of Music.

* *

OPERA AND HEALTH

By James Frederick Rogers

"From the Opera Magazine"

The beneficial effects of opera, along æsthetic lines, are often pointed out, but it is seldom hinted that opera exerts an influence, a widespread and powerful influence, for bodily health. True, late hours necessitated by attendance upon other than matinée performances, may counterbalance the physical benefit that accompanies mental amusement and soul refreshment in those who must usually be "early to bed" and always "early to rise;" but the music drama has, nowadays, a wide stage, and the wave of influence which wells over the footlights, is spread, through the medium of printer's ink and phonographic records, far and near. The operatic stars, at least, are thus known and admired in voice and bodily expression by thousands who have never seen nor heard, and never will see nor hear, these artists save through the medium of the printed page and rubber disc.

The opera singer and ballet dancer, of necessity —through the unfailing law of the survival of the fittest—stand for a high degree of robustness in man and beauty in woman. Beauty, with the exceptional and never "popular," though pathetically appealing, Rossetti type, stands for bodily health,—means bodily health. Opera singers, with rare exceptions, are radiant with health and radiate health by example from their lofty stage eminence. The pictures of opera singers which adorn the pages of nearly every magazine and newspaper are popular, not only because they are likenesses of great vocalists, but because they are representations of beautiful healthy women.

(To be continued)

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Mabel Manley Pickard

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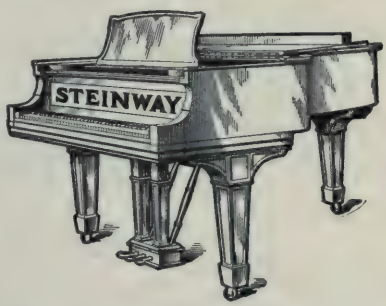

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MABEL MANLEY PICKARD

AMONG lady singers of this province, there are few who have been more popular with the public, and whose singing has won for them more distinction than Mabel Manley-Pickard of this city. Nature has endowed her with a soprano voice of exceptional quality and power; this with splendid enunciation and insistent study, has kept her in the forefront and her services in continuous demand.

Mrs. Pickard has studied with some of the foremost teachers of the day, including Geo. Sweet, of New York; Signor Braggiotti, of Florence, Italy, and Signor Carboni, Toronto, late of Paris. She has been equally successful in recital and oratorio, and in the latter has shared equal honours with some of the leading singers of New York. In addition to an extensive platform experience her services have been in constant demand for church appointments, she having filled positions in Bloor Street Baptist, Sherbourne Street Methodist, Walmer Road Baptist and Avenue Road Presbyterian Churches.

On April 18th, Mrs. Pickard will give a recital in Oddfellows Temple, when she will be heard in a programme of English, French and Italian songs, and will have the assistance of Mr. Boris Hambourg, 'cellist, of New York, and Signor Carboni at the piano.

* *

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MUSIC IN OTTAWA

OTTAWA, *March 28th, 1916.*

THE second concert of the Ottawa Symphony Orchestra will be given, April 5th, in the Russell Theatre. Their Royal Highnesses The Duke and Duchess of Connaught have graciously extended their patronage, and purpose being present.

Mr. Heins has arranged a varied and interesting programme, which includes the Beethoven "Eroica" Symphony as well as the Mendelssohn "Ruy Blas" Overture. The committee has been fortunate in engaging for this concert Miss Margaret George, the Toronto prima donna. Miss George is well known in Ottawa where she already has a host of admirers. Miss Gladys Ewart, pianist, a pupil of Mr. H. Puddicombe, will play MacDowell's Concerto.

J. W. Bearder, F.R.C.O., gave another of his organ recitals in All Saints Church on Sunday evening, March 25th, with the following programme, Fugue in G minor, Bach; Legende, Dvorak.

The Dominion Methodist Church Choir, under the direction of Dr. Herbert Sanders, gave a delightful presentation of Gaul's "Ruth" on Sunday evening, March 25th. The soloists were sopranos, Miss Maude Pauget and Miss S. Bell; contralto, Mrs. Salmon; bass, W. Goad.

The next concert of the Morning Music Club series will be given on Thursday, March 30th, in St. Patrick's Hall. The entire programme will be given by Miss Margaret George, and Mr. Frank George, both of Toronto, who are visitors just now in the Capital, guests of Mrs. Mayno Davis.

The choir of Erskine Church, under the direction of Mrs. W. H. Brunel, gave a very satisfying presentation of the cantata "Queen Esther" on Friday evening, March 16th, in Erskine Church. There was a very large and enthusiastic audience, and the splendid work of the choir reflects the signal success of Mrs. Brunel since becoming organist of this church, only a few months ago.

Thanks to the kindly interest of Miss Gladys Ewart and Miss Barns we are to have the opportunity of hearing Leo Ornstein, the much criticized exponent and composer of "futurist music", in a piano recital in the Russell Theatre, March 28th. The recital is anticipated with pleasure and expectancy, Ornstein having been heralded with notices of unusual import. It is said that his notorious "Wild Men's Dance" (perhaps) the most difficult piano piece in existence is a chaos of sound relying for its effect upon a sheer percussive vividness. Their Royal Highnesses have given their distinguished pat-

ronage, and half of the proceeds will go to the Red Cross Funds.

A notable addition to the musical world of Ottawa, in the person of Mr. Stuart Moncur, tenor, of Dundee, Scotland. Mr. Moncur comes to Ottawa as tenor soloist of Chalmers' Presbyterian Church, where already he has been heard in selections from the oratorios which he has sung before royalty. He is a graduate of the Royal Academy of Music, and has had a distinguished musical career.

Mr. Jas. A. Smith, organist of Chalmers' Presbyterian Church and principal of music in our public schools, is busy arranging a concert by a choir of fifteen hundred of the pupils, to be given early in May. Under Mr. Smith's able direction the music in our schools is more than a mere pastime, and the excellent concert of last year was an admirable object lesson.

The Magdeleine de Verchéres, I.O.D.E., have inaugurated a series of concerts on Sunday afternoons in the Regent Theatre, which are remarkably well attended. The last on Sunday, March 25th, had for its chairman Mr. A. G. Parker, manager of the Bank of Montreal, while the programme, a most enjoyable one, was arranged by Mrs. A. G. Parker whose great interest in the concerts has added greatly to their success. The proceeds are given to the Red Cross Fund, and a very considerable amount has already been realized. L.W.H.

* *

HAMILTON NOTES

THE season of choir concerts is at hand. Three were held in the one week, and all presented programmes of merit. The choir of Knox Church, augmented to one hundred voices, was assisted by Mrs. Helen Shafer, dramatic reader, of Detroit, and Mr. Marley Sherris, baritone, of the Metropolitan Church, Toronto. One of the best numbers of the long and excellent programme was the chorus, "It comes from the Misty Ages" from the "Banner of St. George," by Elgar.

Centenary Choir concert, given to a very large audience, presented Gounod's "Messe Solennelle," the assisting artists being Mrs. Dilworth, soprano; Mr. Redferne Hollingshead, tenor, and Mr. Arthur Blight, bass. The work is very melodious, and the choir, under the able direction of Mr. Hewlett, gave it a very impressive performance. Musical Hamilton owes Mr. Hewlett a debt of gratitude for putting on many works which, but for him, they would never have an opportunity of hearing. The gem of the chorus' work was "Souls of the Righteous," by Tertius Noble—sung *a cappella* in a most finished manner.

A very enjoyable and unique concert was given in the Conservatory, March 11th. The programme was devoted entirely to the compositions of Haydn, and included a piano quartette, the "Surprise" Symphony, "The Farewell" Symphony by Ladies' Orchestra, "Toy" Symphony, for piano, ten solo voices and toy instruments, and several songs. Most of those taking part were of the faculty of the Conservatory, and a large audience thoroughly enjoyed the programme.

The following is the programme given at the March meeting of the Duet Club: vocal chorus, "Ave Maria," Brahms, concerto, two pianos, Mendelssohn, "Sunshine Song," Greig; Ladies' chorus "O'er the Sea," D'Indy.

M. H.

* *

THE GRAVEURE RECITAL

THE Belgian baritone, Graveure, made his first appearance here, March 23rd, at Massey Hall before an audience that gave every evidence of being impressed by the singer's voice and art. Mr. Graveure gave as his first number the "Pagliacci" prologue, which he sang with fine declamation, refined tone quality and admirable enunciation. In his subsequent groups of English and French songs, and his "Vision Fugitive," by Massenet, he revealed a baritone voice that was never heavy, and a very flexible control of nuances, as well as of the covered voice, and of long-sustained tones. He aroused enthusiasm by the snap of his rendering of Samuel Arnold's "Flow, Thou Regal Purple Stream," a number that strongly suggested the Handelian style. He was ably accompanied on the piano by Mr. Francis Moore, who also contributed three piano solos, with fluent technique and grace of style. The band of the 180th Sportsmen Battalion prefaced the regular programme with a selection of the national airs of the allies, which were warmly applauded. Lieut.-Col. R. H. Greer made a speech, in which he told the audience that the battalion recruited to more than full strength in five weeks, and that over sixty-five per cent. of the men were Canadian-born. The concert was under the auspices

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* *

ANNUAL MEETING MENDELSSOHN CHOIR

THE annual meeting of the executive of the Toronto Mendelssohn Choir was held on March 11th. The treasurer reported that, notwithstanding large expenses attendant upon the production of the works presented, including outlays in connection with the engagement of the Russian Symphony Orchestra and the quartette of concert artists who assisted, the cost of music, rehearsal hall rentals, programmes for the series, general printing, clerical work, advertising, accompanists' honorariums, etc., a substantial surplus resulted from the season's concerts. To the season's expenses must be added the necessarily large outlays in connection with the organization, training and maintenance of the auxiliary chorus of two hundred and fifty children who assisted in the "Children's Crusade." The concerts yielded a net result of $2,011, which amount the treasurer was directed to divide equally between the Red Cross and Patriotic Funds. In addition to this sum, voluntary cash contributions of $28.75 for the funds of the societies named were received from members of the children's auxiliary choir. Special reference was made in the secretary's report to the fine esprit de corps shown by the members of the society during the season just ended, and to the memorable experiences of the society at the concert tendered to our soldiers now in training in Toronto at which their Royal Highnesses the Duke and Duchess of Connaught and Princess Patricia and Sir John and Lady Hendrie, and members of the royal suite were present. Particularly gratifying to members of the society were the enthusiastic comments of H.R.H. the Duke and other members of the royal party, concerning the artistic and patriotic features of this specially arranged concert. The officers for the coming season are as follows: Honorary Patrons, H.R.H. the Duke of Connaught and his Honor the Lieutenant-Governor of Ontario; honorary president, Sir Edmund Walker, C.V.O.; honorary vice-presidents, Mr. W. E. Rundle and Mr. W. H. Elliott; president, Mr. G. H. Parkes; vice-presidents, Dr. Harold Clark and Mr. R. G. Kirby; secretary, Mr. T. A. Reed; treasurer, Mr. T. H. Mason; committee, Messrs. F. R. Beatty, A. L. E. Davies, Dr. T. A. Davies, Robert Gorrie, C. J. Halford, Donald Linden, F. R. Mackelcan, J. Percy Milnes, F. L. Plant, J. R. S. Scott and W. G. Self (on active service); conductor, Dr. A. S. Vogt.

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KATHARINE GOODSON RECITAL

KATHARINE GOODSON, the distinguished English pianist, who has won honours in all the cultured cities of the world, made her first appearance in Toronto, March 2nd, at the Conservatory of Music Hall, in a recital in aid of Belgian relief. The hall was filled to its capacity by a representative audience of critical musical people. One expected much from the artist on account of the glowing eulogiums that her playing has received from the press of the United States. Expectation was not disappointed, for the pianist measured well up to the advance claims made for her. Her entry numbers were Scarlatti's Pastorale and Caprice, two most dainty, delicate and fluent achievements, with exquisite subtle nuances of subdued tone. Her next number was the so-called "Moonlight Sonata," by Beethoven. The opening adagio, one of Beethoven's inspirations, she rendered with pensive contemplation, but without pessimism. The melodic theme that is heard above the persistent figure of triplet accompaniment, was sung with a lovely singing tone, but which was never allowed to be aggressive or strenuous in dynamics. The Allegretto was taken at the authoritative pace, with a restrained abandon, and the finale, in her hands, was a brilliant, fiery presto alternating with a few moments of sentiment. The Brahms Rhapsodie in E flat that followed was a seizing example of bold, crisp touch and tone. Her second group was devoted to Chopin, represented by the Ballade in A flat, the Prelude No. 6, the Scherzo in B Minor, and the Valse in A flat. These were all beautifully played, and in turn were radiant with the glow of temperament, and the subtle touch of poetry. As an encore she gave the Chopin Polonaise in A flat, which was a veritable "tour de force." Her last group, which emphasized her versatility, included Paderewski's "Theme with Variations in A Major," Arthur Hinton's attractive "Romance" and Scherzo, "Fireflies," MacDowell's appealing "March Wind," and the popular No. 2 Rhapsody of Liszt. Summing up, one may say that Katharine Goodson has abundance of technique, fancy and imagination, a wide range of tone and touch, and warmth of temperament.

* *

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* *

MONA BATES' RECITAL

FEW recital audiences of finer appreciative quality have been assembled this season than that at the Toronto Conservatory of Music, on Thursday evening, March 23rd, when Mona Bates, pupil of Viggo Kihl, the Danish virtuoso, played a serious and unhackneyed programme with uncommon mental clearness and warmth of feeling, acutely differentiating the styles of Beethoven, Grieg, Weber, Chopin, Sapellnikoff, and Liszt. Miss Bates has grown considerably in musical stature during the past year, the eloquence of her interpretations and the artistic poise of her performance making the revelation altogether persuasive. For some years Miss Bates has given promise of a successful musical career, but unflagging zeal and seriousness of purpose have brought about a steady maturing process that has resulted in fine technical finish, and rare beauty of tone, especially in compositions demanding ethereal, feathery treatment, though by no means is she lacking in real emotion and dramatic strength when occasion requires it. The Grieg Nocturne revelled in enchanting colour. The Weber "Moto Perpetuo," the Chopin Concerto in E minor with Mr. Kihl at the second piano, and the Liszt Fantasie on Hungarian Folksongs were especially well played, and gave indisputable evidence of her quick sense of characteristic styles and warm response to poetic sensibilities.

* *

PATRIOTIC CONCERT

THE Patriotic Concert in aid of field hospitals in France, which was given at Foresters' Hall, under the auspices of the Army Medical Auxiliary, was a splendid success. The programme was provided by Toronto's most popular talent, which included Maud Ogilvie Dowsley, pianiste, who played the Liszt Rhapsodie Hongroise, No. 2, with good technic and musical intelligence; Percy Redferen Hollinshead, tenor, who sang the well known "Johnston's Aria," from "The Girl of the Golden West," "Une Notte de Venizio" and "La Forza del Destino," his brother, Harold Hollinshead, taking the baritone part, who also sang "I Miei Salute," both being in excellent voice. Lily Crossley, the possessor of a contralto voice of beautiful quality, sang Parson's "Thy Beaming Eyes," Willoughby's

"A Fairy Lullaby," and Luzzi's "Ave Maria." Zusman Caplan, one of our best known violinists, played the Grieg Sonata in C minor, and Tschaikovski's Melody. Olive Lloyd Casey, the well-known soprano, was heard to advantage in "Une Notte de Venizio" and the "Mad Scene" from "Lucia." Arthur E. Semple, flautist, gave Demerseman's solo in F, and also played the obligato for Miss Casey, both being with mellow tone and fine expression. Clarice Spencer gave a patriotic recitation and the Quarrel Scene from "The School of Scandal." Miss Dowsley and Roland Johnston played the accompaniments.

* *

KENNEDY-KINGHORN RECITAL

A VERY interesting recital was given March 25th, in Foresters' Hall, by those two well-known and talented artists, Leonora James Kennedy, soprano, and Valberg Zollner Kinghorn, pianist. There was a select audience, who gave the young ladies every evidence of appreciation of their work. Mrs. Kinghorn contributed a choice selection, which included the Chopin Fantasie, Op. 49, and Etude, Op. 19, No. 10, a Prelude by Rachmaninoff, the Paganini-Liszt "La Campanella," and Liszt's "Fountains at Play," in which she displayed a brilliant technique, a good range of tone colour and sound interpretation. Mrs. Kennedy's selections were "Dupuis le Jour," from "Louise," the "Jewel Song" from "Faust," an excerpt from "Lakmé," and a group of small numbers, which she sang with telling quality of voice and in finished and expressive style. Dr. Harvey Robb was the satisfying accompanist.

* *

MR STEVENSON'S PUPILS

THE vocal recital by pupils of Mr. H. M. Stevenson, drew a capacity audience to the Toronto Conservatory of Music Hall on Wednesday, March 1st, when an unusually interesting programme was presented. Miss Muriel Stark, who has a warm, sympathetic mezzo-soprano voice, gave beautifully interpreted renderings of "Ouvre tes yeux bleu" (Massanet) "Ah, Love, but a Day" (Gilberte) and "O, don fatale" (Verdi). Miss Dorothy Allan, who captivated the audience with her excellent mezzo-voce singing, gave a very charming rendering of Arne's "The Lass with the Delicate Air," and Godard's "Chanson de Florian," as well as Gounod's "O, ma lyre immortelle." Mr. L. Jassin, a Russian with a remarkable dramatic tenor voice, drew a triple recall for his singing of "O Lloa, bianca (Cavalleria Rusticana) and "Vesti la guibba" (Pagliacci). Equally successful were numbers by Misses Olivia Harris, A.T.C.M., M. Marley, Marjory Stafford, Winnifred Thomas, Jean Morton, Mrs. J. Witchall, Messrs. Duncan Shaw and W. Irving Walker. A clever pupil of Dr. Harvey Robb, who accompanied her orchestrally on a second piano—gave a brilliant performance of Liszt's "Hungarian Fantasia," and Miss Lulu M. Calder, was a sympathetic accompanist. Mr. Stevenson is to be congratulated on the many excellent voices he presented, and the artistic manner in which his pupils sang.

* *

JUVENILE CANADIAN COMPOSERS

A UNIQUE musical function was that given in Foresters' Hall, March 18th, by juvenile pupils in composition of Ernest J. Farmer. The pupils played their own compositions, and the results were certainly astonishing as illustrating Mr. Farmer's success in teaching composition. Two tots, Hazel Connell, aged eight, and Aileen Beatty, aged six, played on the piano two little pieces, quite clear in form. A specially talented youth is Colin C. McPhee as he revealed himself as composer and pianist. Mr. Farmer's pupils who appeared in addition to these already mentioned were Sam Green, Goldie Smith, Lillian Fink, C. V. Farmer, Millie Greenberg, Dorothy Lawrence, and Stuart Lawson. Assistance was

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THE CANADIAN MILITARY CHOIR

(From the *Musical Herald*)

Music will "out." Even men who have been gassed, men who are medically unfit or are incapacited for further military service, feel the need for song. Of such men the Canadian Military Choir is composed. Work has been provided for them in the Pay and Record Office at Millbank, London, or on other duty in London, mostly clerical duty. Capt. A. M. Sanderson, a Canadian musical enthusiast, takes a great interest in the choir, and much of its success is due to his presidency and supervision of its business arrangements. The choir rehearses from 5 to 7 o'clock every evening, for its artistic aim is high. Its reputation, too, is spreading far and near, and Capt. Sanderson is just now considering applications for its services from Edinburgh, Glasgow and Liverpool. So far, no tour has been undertaken, but, when service duties permit, the choir appears, on behalf of war charities, in the largest metropolitan music halls and is engaged for the Coliseum in March. The damp winter climate of England is trying to the convalescent members, but with the coming of spring and summer the men hope to enjoy better health and to appear to better advantage than at present. One member has gained the D.C.M., and it is only necessary to say that all are Canadians to suggest that they are men of grit and achievement.

The men have been in London about eight months, and about six months since the idea of forming a choir originated. Talent was plentiful. Many of these singers were solists in Canadian church choirs. Sixty is the round number maintained, roughly divided into about fourteen each first and second tenors and fifteen each first and second basses. "Excellent readers they are," says the conductor, "and the easiest choir to conduct that I have ever had."

Sergt. Lewis Roberts, the conductor, was organist and choirmaster at the Grand View Methodist Church and Mount Pleasant Baptist Church, Vancouver. He went as a youth from Blaenau Festiniog about fifteen years ago to take up journalism, for which he was fitted by experience on his father's local papers. He had taken part in Welsh musical festivals and was a pianist.

Popular pieces naturally take best with the usual audiences in the "halls," *e.g.*, harmonized arrangements of "Somewhere a Voice is Calling,"

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"A Perfect Day," and other songs, "Soldiers' Chorus" from "Faust," "March of the Men of Harlech," and "Comrades' Song of Hope," A Canadian lady, "Rex Ellis," has specially written for and dedicated to the choir a piece called "Hip, Hip, Hurrah." In practice at present is "Martyrs of the Arena," and one of the successes of the choir is Maldwyn Price's "Crossing the Plain." Concerts, apart from hall turns, are in prospect, and these will extend and raise the repertoire of the choir, which is already large. The land across the sea is not forgotten and the men sing "O Canada" fervently. We shake hands with these brave men and thank them for their songs of good cheer.

* *

OPERA AND HEALTH

By James Frederick Rogers

(*Concluded from last issue*)

They are women who not only care for their personal appearance, but who know that they must care for that which makes for appearance—health. Loss of sleep, fatigue, indiscretions in diet, are too certain and serious in their consequences to be triffled with by the prima donna, on the perfection of whose every note depends her place in the music world. Bodily depression shows itself immediately in vocal deterioration and competition is sharp, and critical opinion intolerant, of artistic weakness. Lapse from the highest possible standard of health thus becomes unthinkable, and the singer, whether in person or in picture, becomes a source of inspiration for beauty and health even to those who cannot appreciate the niceties of her vocal utterance

The worship of the prima donna is usually an unconscious admiration of health, and it is a pity that the great multitude of her votaries should not be more aware that to be an opera singer one needs both inherent vigor and the vigilant preservation of, and possible improvement upon, natural bodily gifts. The Greeks combined athletics and music; the modern does not usually associate athletics and music, but always musical training must be combined with careful physical training.

The art of vocalization carefully pursued is a means to health and maintenance of bodily harmony. It requires much muscular exercise, and the deep respirations are accompanied by the quickening of the general flow of blood and by a more certain distribution of the vital fluid throughout the tissues of the lungs. Deep-breathing exercises have always been recommended as an aid to health. The dancer gets abundant muscular exercise, with the quickening of all the bodily functions which goes with pleasurable muscular exertion. The exhilaration of success and public recognition is also in itself no mean aid to the unfolding of bodily beauty.

The music of the opera, like any other music, has its effect upon its auditors, an effect which, beginning in sensory and emotional disturbance, finally reaches the body as a whole. Save for occasional melancholy and depressing passages, music has a beneficial effect upon the body, and to such an extent that, from remote times to the present, it has been recommended and used as a therapeutic measure. The movements of the bodies of the dancers are accompanied in the interested observer by a sympathetic tightening of his own muscles, and the occupant of the last seat in the topmost gallery gets not a little unconscious bodily exercise as he follows the movement of the ballet across the stage.

The characters portrayed in opera are usually a healthy set of people. True in a few operas, such as "La Bohéme," "Traviata" and "Tales of Hoffmann," there is a sickly lady who plays upon our feelings; but while our sympathies with the sick are aroused to some extent, the disease

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is not rendered more attractive, and possible emotional depression is averted by the knowledge of the unreality of the scene, made all the more apparent by the extraordinary vocal powers of the dying heroine; the audience knows all too well that the voice is telltale of bodily condition and the singing of the operatic consumptive always verges on the ridiculous.

The writers of opera have not always been robust. Mozart was in declining health when he wrote "Die Zauberflote": Weber was within seven weeks of the grave when he conducted the initial performance of "Oberon." But there is no lack of health—of beauty—in these works, and it is their fullness of beauty and health that keeps them alive. None of the troublesome bodily ailments of those more robust composers —Beethoven and Wagner, Rossini and Verdi— found any place in their operas. Morbid music-dramas there may have been—morbid music on morbid themes—but they have gone the way of the unhealthy, and have been weeded out as undeserving of public attention.

Opera stands for beauty expressed in tones, in bodily movement, in costume and in stage settings. The opera singer and the opera dancer are mediums for expression of that beauty, which is heightened according to their abilities. But beauty and sanity of body are one and inseparable, and opera therefore stands for health and bodily vigor and is, thanks to the help of our modern reproducing agencies, a far-reaching power in this direction throughout the length and breath of the land.

* *

ACADEMY STRING QUARTETTE

The Academy String Quartette gave their third concert of the season February 16th, in the recital hall of the Canadian Academy of Music, to an audience that filled the seating capacity of the auditorium. The quartette has not been heard to better advantage. The leader, Lugi von Kunitz, surpassed his previous efforts in warmth of tone and individuality of expression and charm of phrasing. The ensemble, too, was richer and more appealing in emotional power. The programme consisted of Brahm's quartette in A minor, Op. 51, No. 2, the grand feature of which, both in the composition and the interpretation, was the slow movements, the Mozart B flat major quartette and the Beethoven quartette of his late period in A minor, Op. 132. The recital was the most satisfactory in execution and interpretation of the series this season.

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TORONTO SINGER IN THE WEST

Mr. Ruthven McDonald, the Toronto singer, is having great success in Western Canada. The *Saskatoon Daily Star* says: "A very excellent recital was given in the First Baptist Church by the famous Toronto baritone, Ruthven McDonald, who appeared under the auspices of the B. Y. P. U. Mr. McDonald, who possesses a full, deep voice of splendid quality, put his best effort into his work, notwithstanding the fact that there was but a slender audience to lend inspiration. But what the audience lacked in numbers it made up in enthusiasm, and apparently could not get enough of the delightfully thrilling music."

The *Edmonton Journal* says: "A large and exceedingly appreciative audience sat for two hours Wednesday night under the spell of the singing of Canada's first baritone, H. Ruthven McDonald. The programme provided Mr. McDonald with an excellent opportunity to display his versatility, as it included everything from 'Why Do the Nations Rage?' from Handel's 'Messiah,' to the simple heart songs which Mr. McDonald sings in his own inimitable manner, to say nothing of the way in which he delivered that delightful reading by James Whitcombe Riley, 'That Old Sweetheart of Mine.'"

* *

TORONTO STRING QUARTETTE

The Toronto String Quartette assisted by Sydney B. Wright, second viola, and Madeline O'Brian Mills, pianist, gave their final concert of the season on March 22nd, and provided an excellent programme consisting of Beethoven's Quintette in C major, op. 29, Debussy's Quartette in G Minor, and Dvorak's quartette for piano and strings, op. 23.

The performers gave fine examples of *ensemble* playing, and dignity of interpretation, with refinement of tone.

TRIBUTE TO WILLIAM WINTER

The tribute to William Winter, the dean of American dramatic critics, at the Century Theatre, New York, March 14th, was a great demonstration, the representative audience numbering more than three thousand people. A splendid dramatic programme was given by Viola Allen, Blanche Bates, David Bispham, John Barrymore, Henrietta Crosman, Beatrice Cameron, William H. Crane, Jane Cowl, Minnie Maddern Fiske, Elsie Ferguson, Percy Haswell, Crystal Herne, Isabel Irving, John Mason, Annie Russell, Frances Starr, Mrs. Sol Smith—who will be eighty-six years old March 19th, returned to the stage for this special occasion—Sir Herbert Tree, Gladys Hanson and Walter Hampden. In addition to the Shakespearian spectacle there were dances by Ruth St. Denis, songs by David Bispham (in Shakespearian costume), and a number of special features. A souvenir programme, for which more than one hundred autographs have been written in parchment, was presented to the veteran critic. Mr. Winter has published many books of poems, essays, travel, biographies of players and stage reminiscences, introductions, prefaces and comments on old plays, and has been the editor of many books, but perhaps he is especially re-

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NOTE—Arrangements are being made for Mr. Campbell's Annual Good Friday Concert, which will be held in Forester's Hall, 22 College Street, on April 21st. Miss Mary Bruce-Brown is coming up from New York to take part, and Mr. Harold Jarvis has also been engaged. See the Advance Programme.
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membered for his work as dramatic critic of the *New York Tribune*, a position which he held from July 12th, 1865, until August 14th, 1909.

* *

A JUMBO SYMPHONY

MAHLER'S eighth symphony, the "Symphony of a Thousand," was given its American premiere at Philadelphia on March 2nd. The musical forces engaged were a double chorus of eight hundred voices, a children's chorus of one hundred and fifty, an orchestra of one hundred and ten musicians and eight soloists. The critics speak with some reserve as to the musical value of the work, although they all agree it is dynamically impressive.

* *

PERSONALIA

ARTHUR GEORGE, the Toronto baritone, has just returned from Chicago, where he was guest soloist with the Paulist Choristers, and the American Symphony Orchestra, under the leadership of Father Finn. The concert was given in the huge auditorium which was filled to capacity, the boxes being occupied by Chicago's social and musical elite. Mr. George sang in the duet from Dubois' "Seven Last Words," and also the "Deus Meus" aria. Critics speak very flatteringly of his voice and style, and his re-engagement is awaited with interest by those who made up the immense audience on the occasion of his first appearance in that city.

* *

NEW BOOKS

GREAT MODERN COMPOSERS. Daniel Gregory Mason. The Appreciation of Music Series. Vol. II. London: Novello and Company. New York: The H. W. Gray Company.

This work will be welcomed by both amateur and professional musicians, and is a valuable guide to an appreciation of our representative modern composers.

Beginning with a clearly written chapter on "Romanticism and Realism in Music," the author leads us through Schubert, Schumann, Berlioz, Liszt, Chopin, Grieg, Tschaikovski, Dvorak, Cesar Franck and Brahms to Richard Strauss and Debussy. In every chapter the essential characteristics of the composers are given in a clear and attractive style. Mr. Mason possesses the happy faculty of making his characterizations brief and incisive. *One has a pleasant sense of getting from his words the impression one has received from the music he describes.* Many people can easily recognize, for instance, some music of Grieg at the first hearing, without being able to *tell* the salient characteristics of the same composer. But in reading Mr. Mason's chapter on

Grieg they will discover at once the individual qualities from which they have recognized his music: "from the use of the descending chromatic scale as a basis for harmony; from the lowered leading tone, and from the raised fourth scale step; from his peculiarity of breaking up the music into very brief phrases, and the immediate repetition of them in new keys—the so-called 'wall paper patterns' of his method of composition." In a similar concentrated way we are told of the qualities of all the other composers, as well as of Norwegian, Bohemian and Russian folksongs, of the principles of the new Russian school, etc. Another feature of practical value is the discussion of each composer from a special point of view. In the chapter, for instance, on Chopin, we are shown what he accomplished for the development of piano music. This subject is discussed in such a way that piano students or Chopin players may turn their reading to practical advantage in playing.

EXAMINATIONS IN MUSIC. By Ernest Wheatley. Anglo-Canadian Music Company, Toronto, 35 cents.

Contains valuable hints for students who are preparing for the examinations.

THE LARGER FORMS OF MUSICAL COMPOSITION. Percy Goetscheus. New York: G. Schirmer.

A valuable work for the use of the student of analysis, and the student of practical composition. It has numerous exercises and liberal quotations.

* *

NEW MUSIC

ENOCH & SONS, London (Toronto: The Anglo-Canadian Music Company)—have favoured us with a copy of the up-to-date version of Frederick Bevan's famous song, "The Admiral's Broom," to which Frederick E. Weatherley has added words bearing on our navy of the present day and its achievements, which cannot be considered to suffer in comparison with those of its predecessors under the great soldier-sailor, Monk. The song, in its present form, should certainly meet with renewed success. We have also "First Song Album," by Jack Thompson, which contains five songs each of which is melodious, without being in any way novel. The same composer is also responsible for the music of "Just for Me," words by Clifford Grey, which is a pleasing ballad in spite of the fact that the composer has adopted the device of doubling the voice part in the treble and bass part of the accompaniment. Singers of duets are provided with "Down in the Forest," written by Harold Simpson, music by Landon Ronald, for soprano and tenor, and a truly dainty duet, "Golden Bird, music by Haydn Wood to the words of Ed. Teschemacher for high and low voices. "The Grey Watch," words written by P. J. O'Reilly, music composed by Donald Crichton, deals with the work of the navy, and the spirit of Francis Drake, and is a vigourous song conceived in patriotic vein; "Men of London Town," words by Alaric Templeton, music by Easthope Martin, is eulogistic of the martial spirit of the men of the metropolis; by the same composer, to the words of Helen Taylor, we have "The Crown of the Year," a bright and joyous ditty; "Good Luck," written and composed by Lewis Barnes is a melodious and well-marked song; "Evermore," words by Huntley Trevor, music by Brenda Gayne is an effective, musicianly song. Then we have a charming set of "Twenty Popular French Songs."

G. SCHIRMER, New York, send us two more volumes of the splendid reprint of Chopin's piano works as edited by Rafael Joseffy. This edition reflects great credit on the enterprising publisher.

* *

MR. SOTHERN'S RETIREMENT

THE reiterated announcement by Edward H. Sothern of his permanent withdrawal from professional life at the close of the current season, brings many sincere regrets from the drama-loving public of this city, and indeed, from the entire country. This admired actor will take his farewell of the local boards, appearing in the modern comedy, "The Two Virtues," from the pen of Alfred Sutro, one of England's foremost playwrights. Miss Alexandra Carlisle is Mr. Sothern's leading woman, and three other accomplished actresses, Haidee Wright, Pauline Whitson and Blanche Yurka, are prominent in the cast.

* *

MUSIC IN WAR-TIME

"MUSIC is not a mere luxury, but a soul stimulant, as the German people know well; while its powers as an incentive to duty and courage are being demonstrated everywhere in connection with recruiting campaigns. . . . A great number of people hold, however, that music, being an abstract art, can have nothing to do with war except as a diversion. But we do not go to great art for diversion; we leave that to things more mean and paltry. We go for spiritual sympathy and to find an echo to our thoughts. Moreover, Rubinstein declared that music reflected the

people, and events of the times down to the smallest details. How then could it disregard such days as these? When the heart of every British performer and listener is burning with one great hope, how can music, the most sensitive of all arts, miss the inflexion? . . . We have been hypnotized too long by the German musical 'Kultur.' We have been drilled from childhood up in its laws and ways, till it has become, unconsciously, the only standard whereby we learn and value music. Grieg made a stand against it and created the beautiful Norwegian school; César Franck, Belgium's elusive genius, ignored it, and the real Russian school—and the new French—let it clamour unheeded. We have only got to start, like Grieg, a 'Culture' in another direction to be freed from these shackles. The war is helping us. The change has already begun, though few musicians realize it fully. There is, for instance, a growing antipathy to German music, even among those who, like the writer, have their shelves full of its glories. . . . We are beginning to examine more narrowly our products. With the German scales fallen from our eyes we are seeing signs of power and beauty never relized before, and it is the born musician, as well as the patriotic listener, who is saying in his heart of the great music of our own making, 'Thank God, it is British!'" (*The Standard.*)

* *

A VITALIZING FORCE

"Should the struggle be unhappily prolonged it is clear that the nation's new needs must increasingly curtail its old pleasures. Music, however, cannot be shelved as an old pleasure. Theoretically it is a gratuity; practically it has already proved itself a necessity and even one of the means of winning a nation's battles. It is well known how that in the present campaign in France the indomitable spirit of one English officer saved hundreds of dead-beat men from capture chiefly by means of a toy-drum (which he bought and played himself) and a penny whistle which was played in turn by two Dragoons till the men were marched ten miles into safety. With a donation for soldier-concerts, kindly sent the other day from a man at General Headquarters in France, came the remark: 'It is like going without food' to be 'for eight months without music.' In a letter which reached me this morning another man writes: 'My grandson, who came home seriously wounded and went to the Front again yesterday, said that it (*i.e.* a certain concert) had bucked him up for the rest of the war. These are slender instances, perhaps, but they might be multiplied; and a straw will show which way the stream flows. Two facts are fairly clear about music at the moment: there is a new vitality discernible in the art itself and there is a new and increasingly urgent need for it. When a nation does no more than rise and stretch itself, an increased circulation may be felt. The music of this stage may be no more than that of a gigantic yawn. But when the mind of the nation realises that a huge task is thrust upon it, the energizing processes are apparent in every vital department. These processes music shares to a pre-eminent degree, probably because of its communicative nature. It is not only vital in itself; it is actually a vitalizing force. And the simple truth seems to be that an awakened nation will always choose to sing at its work, and will be the happier and the more efficient for it." (*The London Times.*)

* *

THE EARLY CAREER OF HENRY PURCELL

The genial Pepys, after a morning in Westminster Hall on a certain Tuesday of February, 1660, a morning spent in watching the excitement of the re-admission of the secluded Members of Parliament and the consequent reconstruction of the Long Parliament, went to dinner with one of the members. In the afternoon he was back again in the Hall, and here he met two friends, drawn like himself by a desire for sightseeing. Let him tell the story in his own words:—

"Here I met with Mr. Lock and Purcell, Master of Musique, and went with them to the Coffee House, into a room next to the water, by ourselves, where we spent an hour or two till Captain Taylor came and told us that the House had voted the gates of the City to be made up again, and the members of the City that are in prison to be set at liberty; and that Sir G. Booth's case be brought into the House to-morrow. Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: 'Domine salvum fac Regem.' Here out of the windows it was a most pleasant sight to see the City from one end to the other with a glory about it, so high was the light of the bonfires, and so thick round the City, and the bells rang everywhere."

Leaving some of the allusions to be explained by the reader's own recollections of the history of his country at this crisis in her affairs, the important point is that here we meet with the first reference to the father of Henry Purcell, our greatest British composer. The events of the day of this friendly meeting were of great importance to him and to his family, and the rejoicings by bell and by bonfire may well have awakened a response in his heart, for the coming

Restoration, thus celebrated in advance by the populace at large and in a special way by this little pary of musical friends, meant congenial and not unprofitable employment for himself and his brother Thomas, and also, at a later date, for the child at home, then only a few months old.

It was thus at an historic moment that Henry Purcell was born. The circumstance of the appearance of our greatest British musician at the turn of the political tide is notable on account of its influence on his activities. Much of his work was to be done within the walls of the reborn national Church, or in the service of the restored Royal Family; as for his connection with the theatrical life of the capital, though this would not have been impossible under the conditions of the later Protectorate, it could hardly have been so important a feature of his musical and professional life as it actually became.

In the year of his father's death Purcell became a member of the choir of the Chapel Royal —one of the "Children of the Chapel". The Chapel Royal has always been a great nursery of musicians, and Purcell's youthful position in it is of importance because it brought him under the control of three teachers whose guidance and example were of much value. These were Cooke, Humphreys and Blow, each of whom occupied in turn the position of "Master of the Children". Cooke died in 1672, in Purcell's thirteenth or fourteenth year. He was then succeeded by Humphreys, who died two years later, and was in turn followed by Blow. On account of their influence upon Purcell they merit some attention here, but for the moment nothing more can be said than that Cooke was himself an old Chapel Royal choir boy under Charles I., who had later fought for his master in battle, and was consequently able to style himself Captain Cooke; that Humphreys had been sent by Charles II. to France to study, and that in his early death the world lost a potential Mozart: and that Blow was a high-minded and capable musician who actually gave up his own organist's post at Westminster Abbey to his pupil, Pucell, resuming it on the latter's death.

Between the family of the Purcells in England and the contemporary family of the Bachs in Germany an interesting parallel may readily be drawn. Both families were intensely musical, and in both cases the period of musical activity extended over several generations. In the case of the Bachs this activity lasted for more than two centuries, in that of the Purcells for about one and a half. Harry Purcell, like John Sebastian Bach, was but the climactic point in the artistic evolution of his line. The fire of genius began to glow in the generation of his father, and uncle, it shot up to incredible heights in that of himself and his brother, and sank slowly in those of his son and his grandson; in the fifth generation it was extinct.—*Everyman.*

* *

THREE-PART FORM

The simplest and most obvious of forms is that of a statement, a diversion and a restatement. When primitive man at last got tired of repeating his simple melodic progression for hours, his first step towards variety would be the invention of another figure, which would probably be repeated in the same way. Some day the idea of returning to the initial fragment would occur to him, and so the first principle of balance would be established. Elementary as the device is, it has been the plan of thousands of pieces, great and small; it continues to be used by all composers of to-day, and probably will be used for centuries to come. The simplest example of its use to be found in the music of the period mostly under discussion during the last two evenings, is that of the alternation of two small dances, minuets, gavottes or bourees, closing with the repetition of the first. The second dance is generally somewhat different in character from the first, and nearly always shorter. A frequent and charming device is the imitation of the Musotte (a form of bagpipe) by the introduction of a drone bass, either in a naked form or skilfully clothed by figuration, and the simplification of the melody, so as to make it akin to the peasant music associated with the instrument in question. The customary omission of the repeats when the first dance is played again shows the desire to experience the satisfaction of a well-balanced scheme without the formality of a long restatement of the original. It is noteworthy that this form was not adopted with the more important members of the suite: the Allemand, Courante and Gigue were fully developed in themselves, while the Sarabande was too slow to permit of the application of such a device. If an important suite were desired, these three dances were more highly elaborated within the limits of their own territory, or repeated in a varied form, and the Gigue was made more imposing by a full and skillful fugal treatment.—*The Music Student.*

* *

INVITED TO CLEVELAND

The Cleveland Chapter of the Daughters of the British Empire, which has been doing noble work in connection with the present war, has forwarded an earnest invitation to the Toronto Mendelssohn Choir to appear in Cleveland

under the auspices of the Cleveland Chapter in several performances in aid of the War Relief Fund.

* *

GOING TO THE FRONT

Mr. George A. Bruce, the well-known 'cellist of the Canadian Academy of Music, has joined the overseas forces. His position at the academy will be filled by Miss Maude Scruby, A.R.C.M., L.R.A.M., the brilliant English 'cellist. Miss Scruby had as teachers some of the most distinguished 'cellists in London, and received the special commendation of Sir Herbert Parry for her work at the Royal College of Music. She appeared as soloist at numerous engagements in London and the provinces with unvarying success, while she has also had a very large experience as a teacher. Miss Scruby intends giving a 'cello recital early in April.

* *

THE TORONTO CONSERVATORY OF MUSIC

Shakespeare productions, Red Cross teas and musicales, and divers and Sunday recitals by pupils in all departments and several members of the faculty, made the month of March a memorable and distinctly stimulating one. Dr. F. H. Kirkpatrick with commendable enterprise and timely sentiment, this being the Shakespeare Tercentenary, put on "The Tempest" and "Midsummer Night's Dream," in a style which set a new standard even for so progressive and alround institution as the Conservatory; atmosphere, costumes, and interpretation being correct, artistic and attractive, while the acting and elocution of the students participating were worthy of sincere praise. "The Tempest" should be seen again as much time and thought were doubtless spent on its presentation judging from the beautiful picture it made, and the enthusiasm with which it was received by an intellectual and appreciative audience.

The Red Cross tea managed by the young ladies of the residence, assisted by Miss Wilson, was a delightful affair, music being contributed by several gifted graduates, and the new recital hall appropriately decorated for the occasion. A handsome sum was realized by the sale of refreshments, admission tickets and raffling for cakes and home-made dainties, Dr. and Mrs. Vogt being present, and many officers and men in khaki.

Miss Mona Bates' recital on March 23rd, drew a large audience who were charmed, as always, by the youthful player's alternate phases of light and dexterious finger work, and surprisingly strong rendering of more forcible passages. Mr. Viggo Kihl assisted at second piano and the recital which gave a great deal of pleasure, netted a large sum, which Miss Bates unselfishly donated to one of the patriotic funds.

Pupils' recitals during the month included the vocal pupils of Mr. M. M. Stevenson; vocal pupils of Mrs. J. W. Bradley; piano pupils of Mr. Paul Wells, and three organ recitals by pupils of Mr. Healey Willan, Mr. G. H. Knight and Mr. Otto James.

The Saturday afternoon recitals on March 11th and 18th were well attended, and the judiciously chosen selections were cleverely performed by pupils in piano and singing of seventeen teachers of the intermediate and junior grades. The Misses Olive and Marjory Brush announced a duo recital for the benefit of the American Legion later on, and Miss Constance Martin, L.T.C.M., and pupil of Mr. F. S. Welsman is giving a recital on April 6th, assisted by her teacher and Miss Beatrice Prest, L.T.C.M., pupil of Mr. F. E. Blachford.

The annual commencement recitals will be as usual important features of the season's work, while the recently established School of Composition will be the means of introducing many charming novelties by students and members of the faculty gifted in this direction. The Easter vacation includes Good Friday, April 21st, Saturday 22nd and Monday 24th. The spring term closes Thursday, April 13th.

* *

CANADIAN ACADEMY OF MUSIC

On Tuesday afternoon, March 6th, Mrs. Kennedy-Fraser, and her daughter, Miss Patuffa Kennedy-Fraser, were the guests at a reception held in their honour in the Academy Recital Hall. Mrs. Fraser is a daughter of David Kennedy, who in a former generation charmed audiences in all places where Scotsmen gather by his quaint songs and stories. An excellent musician, a keen and discriminating critic, she has rendered most valuable service to music and musicians by her loving gleaning of the old Hebridean airs, and her translation and pianoforte arrangement of the same has drawn the attention of musicians to a store of melodic beauty which was in danger of being lost entirely. Granville Bantock's new symphony, "The Hebrides," which is probably the greatest composition of its kind written by a British composer, owes its inspiration to Mrs. Kennedy-Fraser's work. At the reception she recounted in a charmingly unaffected way some of her experiences in the Western Isles, and she and her daughter sang several songs in Gaelic and English.

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A musicale on March 13th by pupils of Mr. Peter C. Kennedy was a delightful variant from the stereotyped form of students' recital. In a programme which consisted principally of Chopin's works the students showed decided pianistic ability. Clean technique, well defined rhythm, good tone, excellent poise, and an air of enjoyment in their work were characteristics of the whole performance. Behind all was the evidence of a strong artistic mentality which has directed their efforts with a conscious sureness of the results that would be obtained. The performers included Miss Evelyn B. Wilson, Miss Edith Pengilley, Miss Isabel Qua, Miss Marjorie Ball, Miss Gretta Doherty and Miss Margery Martin. A charming variety in the musical programme was provided by the excellent singing of Miss Lenor Ivey and Miss Lillian Wilson, pupils of Signor Morando. At the conclusion of the concert refreshments were served to the guests by members of the Academy Students' Club.

The last chamber concert of the present series was given by the Academy String Quartette on March 29th. The programme included two quartettes; the Haydn G minor, and Bethoven A major, op. 18, No. 5, and also a terzetto by Dvorak, op. 74, for two violins and viola. Mr. George A. Bruce, the 'cellist of the quartette, appeared in khaki. His joining the overseas forces has effected at least the temporary cleavage of a group of artistic musicians whose earnestness and ideals have contributed so much during the last three seasons to the cause of music in Toronto. Two other members of the Academy faculty, Mr. John Adamson and Mr. A. J. Boddy are also wearing the king's uniform.

HAMBOURG CONSERVATORY RECITALS

THE Hambourg Conservatory Recitals, on Saturday afternoons in Forester Hall, have been attracting large audiences. The most brilliant programme so far was naturally that by artist pupils of Professor Hambourg, on January 29th. The sure touch, abundance of power without hardness, steadiness with freedom of tempo, and rhythmic vigour which we have learned to expect from his pupils, were shown all through. Indeed, several of the players are becoming known as concert artists. Among half a dozen very fine numbers, a suite for two pianos by Arensky played by Misses Chelew and Williamson was noteworthy for the total absence of the stiffness usually felt in such numbers.

Mr. Jan Hambourg's programme brought out besides such well-known young artists as Rosie Palmer, Eileen Ferguson and Maxie Fleishman, some very promising young beginners of whom, little Emmanuel Roth is the most remarkable. Half a dozen or more new remarkable violonistic talents are working hard under the supervision of the virtuoso-teacher, and before long will appear in public. The other programmes showed that Professor and Jan Hambourg are able in exceptional degree to train assistant teachers in their methods. On most of the programmes the most remarkable work was done by some boy or girl perhaps, because in these cases the teachers were not handicapped by the pupils' previously learned bad habits.

The teachers represented were, in piano: Misses Falconbridge, Bowerman, Gillies, Chelew, Williamson, Danard, Ernest Farmer and Miss Hughes; in violin, Mrs. McCully and Mr.

Broadus Farmer. A group of violin quartettes, played by some of the latters' pupils, lads of ten and twelve, was much admired.

On January 22nd, Signor Carboni, the renowned vocal master of the above Conservatory, gave a most instructive and interesting lecture, illustrated by a brief recital of singing, which made a big impression.

Maestro Carboni who is meeting with great success at the Hambourg Conservatory was decorated by the French Government in 1900 as Officier d'Academie, and in 1908 as Officier d'Instruction Publique, and was teacher of the vocal art in Paris for twenty-five years. His studio in Rue Amsterdam was a favourite rendezvous of many celebrated artists. Among those who studied and coached with Signor Carboni are: Messrs. Alvarez, Bouvet, Danges, Delmas, Engel, Gauthier, Granier, Laffitte, Nivette, Nuibo, Lequin, Bourdon, of the grand opera. Messrs. Clement, Marechal, Beyle, Allard, Albers, Maguenat, Tarquini, d'Or, of the opera comique; Margarite d'Alvarez, Beriza, Edmund Burke of the Boston Opera; Mesdames Borgo, Brozia, Flahaut, Mary Garden, Miranda, LeSenne, of the grand opera; Boyer, Chambelann, Korsoff, Nevada, DeTreville, Vallandri, Vix, Herleroy, Wyns Lamare, Olchanski, Merentier, from the opera comique, and many others, too numerous to mention. The walls of Signor Carboni's studio are covered with numerous signed photographs of his celebrated pupils, the dedications expressing gratitude and appreciation for the work they have accomplished under his guidance.

* *

THE LATE MR. W. NOEL JOHNSON

The *London Choir* says: "We regret to record the death of Mr. Noe Johnson, which took place on January 22nd. Born in 1863, Mr. Johnson was educated at Repton School, and afterwards he proceeded to Emmanuel College, Cambridge. After spending a short time at the Royal Academy of Music, he went to Leipzig, where he remained two years." Mr. Robin H. Legge, the talented musical critic of the *Daily Telegraph*, relates the following reminiscence of their student days:

"In the old days I knew Noel Johnson well. I met him first in a somewhat curious way. Thirty odd years ago there were no luxuries such as dining-cars on continental (or even British) railway trains. It so happened that I was on my way to Leipzig, and for luncheon passengers had to alight at Goch and bolt as much food as possible in the twenty minutes' grace allowed us in the buffet. One of my fellow passengers was Noel Johnson, returning to Leipzig to continue his studies of the violoncello with Alwin Schröder, and we struck up an acquaintance at Goch buffet which endured for many years. He was a very sound violoncellist, but was far better known to his contemporaries as the composer of a multitude of dainty, highly-polished songs, which I believe set the example that has been so widely followed of short songs of really musical interest. Long before that which is now known, I think, as the 'art' song (to distinguish it, presumably, from the ballad) came into general being Noel Johnson was not only composing them but publishing them!"

It was as song-writer that Noel Johnson achieved renown, and in this connection we may here quote what we wrote in our issue of February, 1913:

"Endowed with a rich natural gift of melody . . . he has made the best use of it by masterly treatment of his themes. . . . His songs are spontaneous, they come direct from the heart, there is little or no trace of effort or of making music with him, and he is thus one of the best representatives of the true English school of music as represented by Arne, Bennett, Sullivan and Goring Thomas."

* *

BOSTON GRAND OPERA CO.

Material and artistic recognition is being accorded the performances of the Boston Grand Opera Company and the Pavlowa Ballet Russe in the cities now being visited, and which form a part of the coast-to-coast tour which this organization is scheduled to make until April. In Syracuse, Toronto, Buffalo, Cleveland, Detroit, Cincinnati, Grand Rapids and Toledo the patronage has been of the most gratifying nature and the artistic quality of the performances has prompted the utmost enthusiasm.

Not only have the daily newspaper music critics written glowingly of the achievements in the presentation of "L'Amore dei Tre Re," "I Pagliacci," "Madame Butterfly," "La Bohéme," parts of "Carmen" and "Orfeo," as well as the ballets "Snowflakes," "Spanish Dances," "Coppelia," "Egyptian Callet," "L' Ecole en Crinoline," but many representative citizens, especially in Buffalo, Cleveland and Cincinnati have written personal letters to Mr. Rabinoff commending the company's efforts and pledging their support.

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